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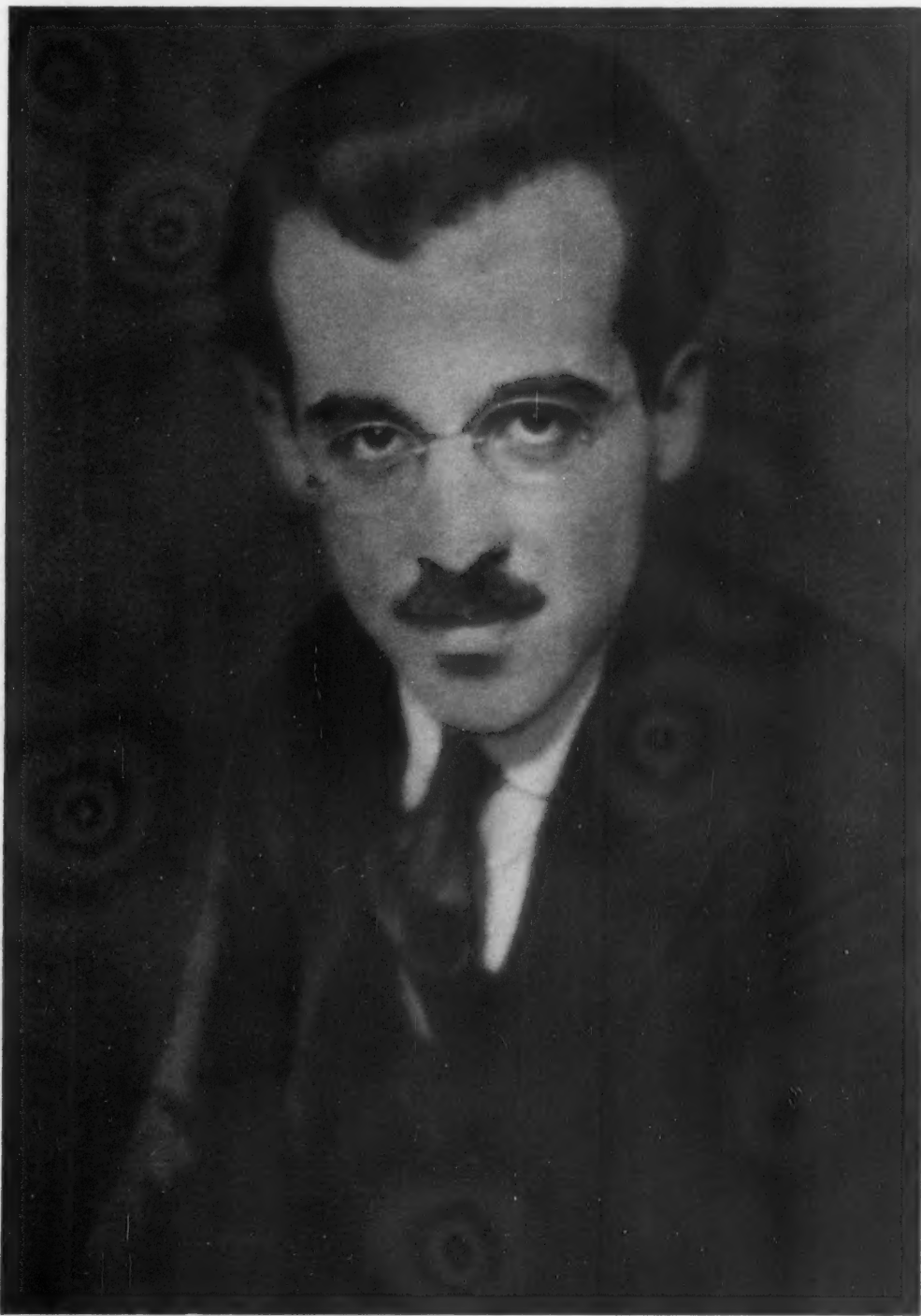


Photo by Edward Thayer Monroe

Erno Rapee
Conductor Roxy Symphony

who celebrates his tenth year of association with S. L. Rothafel.



JEANETTE VREELAND.

The title of this picture might be: "Love me, love my dog." The first goes without saying, to judge from the number of the public that "love" Vreeland in recital and concert and demand the artist for such appearances from coast to coast; the second—well, just look at the dog! Who wouldn't be charmed to receive the homage of such a companion on one's strolls when resting between engagements in the big city of New York.



MR. AND MRS. ROBERT STEEL, who, following their marriage on February 3, sailed for Europe for a nine months' tour of Italy and Germany. Mr. Steel is baritone of the Chicago and Philadelphia Grand Opera companies, and Mrs. Steel formerly was the leading lady of the stage production, *Miss Nobody from Nowhere*. While abroad the baritone will sing in opera and concert.



J. J. TIKHIAN, concert-violinist and teacher, formerly on the faculty of the New York College of Music, who is teaching in his own New York studio this season, where he is preparing his pupils for a students' recital to be given this month.



OLGA WARREN, soprano, who will be one of the artists to appear at Frederic Warren's (her husband) Open-Air Concerts at Madison, N. H., this summer.



MAX CUSHING, vocal coach and accompanist, who has returned to his New York studio from the South, where he has been filling a number of concert engagements. Among the artists with whom Mr. Cushing appeared were Mario Chamlee, tenor, and Ruth Miller, both of the Metropolitan Opera Company. Other engagements included several recitals with Arthur Kraft, Doris Doe and Harriet Marble.



GRACE DIVINE,

mezzo-soprano who received the unanimous plaudits of critics after her appearance as soloist with the New York Symphony Orchestra, Walter Damrosch conducting, at Cincinnati, Ohio, on January 29.



FISHERMAN RICHARD CROOKS, and J. W. Hulihan, husband of Olive Kline, bringing in a fine catch of sail-fish at Miami, Fla., between concerts in the South.

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CENTURY CERTIFIED EDITION

Koussevitzky Gives American Premiere of Stravinsky's Oedipus Rex in Boston

Symphony Orchestra, Harvard Glee Club and Noted Soloists Participate—
Impressive Performance Warmly Received

Boston.—"Stravinsky's greatest composition? Is it not more than this? Is it not the most important work that has appeared since Pélleas et Mélisande?" These are the questions asked by Philip Hale, the distinguished critic of the Boston Herald, in the course of his review of the first performance in this country of Stravinsky's opera-oratorio, Oedipus Rex, at the last regular week-end concert of the Boston Symphony Orchestra in Symphony Hall. Since he is not given to extravagant opinion or to incautious prophecy, the positive answers suggested by Mr. Hale's questions, together with his implied prediction that the new form used by the Russian composer in this work may conceivably displace the conventional opera in the course of time, would tend to make this occasion unusually significant.

The forces arrayed for this performance included, besides Mr. Koussevitzky and the orchestra, the Harvard Glee Club, prepared by Dr. Davison, for the Chorus of Thebans; Paul Leyssac, of Miss Le Gallienne's Civic Repertory Theatre, New York, for the Narrator's text; Margaret Matzenauer, of the Metropolitan Opera House, as Jocasta; Fraser Gange, baritone, for the parts of Creon, Tiresias and The Messenger; Arthur Hackett, tenor, for the voices of Oedipus and The Shepherd.

We learn from Mr. Hale's invaluable program notes that the text of this opera-oratorio in two acts was based by Jean Cocteau on the tragedy by Sophocles; that Cocteau's French was translated into Latin by J. Danielou; that Stravinsky wrote the music in 1926-27; that the first performance was by Serge de Diaghilev's Ballet-Russe at the Théâtre Sarah-Bernhardt, Paris, on May 30, 1927. We are also told that Leonid Sabaneev in Yskusstva, a Leningrad journal, published a conversation with Stravinsky before the performance in Paris. He asked the composer why he chose a Latin libretto for the work (we quote from a letter of the Vienna correspondent of the London Observer, dated July 13). "Stravinsky answered that for a long time he had intended to compose an opera to the words of a dead language. 'But ancient Greek is too dead,' he said, 'and, besides, it is badly pronounced. So I thought Latin the fittest language.' When asked whether Latin would not give the opera a certain clerical and Catholic atmosphere, Stravinsky replied: 'That characteristic of Latin doesn't matter; to me Latin is the language of science, medicine, the law—in short, the most exact and unalterable language.'

"To the suggestion that the style of the new opera meant a sudden change and a return to the style of Bach, the composer said that he did not know anything about it. He wanted to solve several musical problems in opera, after having solved some in instrumental music. He declared 'Oedipus' to be the largest of all his works, and he believed that his style in it had reached the utmost simplification and the greatest similarity with the ideal style to be found in Glinka's 'Life for the Tsar.'

For these performances in Boston the French text for "Le Speaker" and the Latin words of the singers were translated into English. And, to complete the record, but one number preceded the pièce de résistance of the concert, Handel's Concerto Grosso in D major for string orchestra, presumably chosen because in Oedipus Rex Stravinsky would recall the Handelian pattern.

It appears that Stravinsky has accepted the Tolstoyan formula that the test of great art is the universality of its appeal. Le Sacre du Printemps, with its primitive folkways of Pagan Russia, represented his early striving for universality. Still experimenting, he turned later to Bach and absolute music—witness the piano concerto of 1924, the piano sonata of 1925, the piano serenade that followed. But Bach proved too personal to be universal, and the Handelian idiom—impersonal, formal, majestic, moreover harmonic, rather than contrapuntal—becomes the sine qua non of universality in music. And for that matter, while he adopts the structure and logic of Handelian oratorio, Stravinsky goes even further back to attain his goal. There are passages that recall Plain Song, that hark back to the earliest writers of church music. The florid arias and customary duets of opera are avoided. For this characters, recitatives in the form of declamatory sentences, as in ancient Italian opera, serve his purpose to excellent advantage. Only to Jocasta, defiantly scorning the Oracles, has Stravinsky given songful, impassioned music that approaches an aria in the grand manner—and magnificently did Mme. Matzenauer sing it. Also in his music for the chorus does the composer shun the hackneyed forms of descriptive music—from its desperate appeal to Oedipus to the impassioned entreaty to Apollo, to Minerva, to Bacchus for wisdom and compassion, and finally to the tragedy after the horrible revelation. Consistently, the instrumentation seeks and achieves this same simplicity—free from extravagance, yet ever incisive and dramatic, occasionally overwhelming. There are dull passages, to be sure, where Stravinsky could not or did not match the eloquence, beauty and power of the original—or as we know the drama in Gilbert Murray's superlative translation but generally speaking, the score abounds in music that arrests the attention immediately, that is deeply moving, that creates an illusion despite the absence of settings, costumes, action.

Praise of the highest kind is due all concerned—the splendidly trained chorus from Harvard, the expressive narrating of Mr. Leyssac, the effective singing of Mr. Gange, the admirable manner in which Mr. Hackett dis-

posed of the exacting task allotted to him, the altogether stirring and beautiful singing of Mme. Matzenauer—all acquitted themselves with distinction. And last, but by no means least, Mr. Koussevitzky merits a cross of some kind or other for his enterprise and industry in bringing this difficult project to such successful fruition. J. C.

Philadelphia Orchestra Offers Varied Programs

First Local Performance Given of Schubert's Fourth
Symphony and Reger's Romantic Suite—Phila-
delphia Trio, De Gogorza, Chief Caupo-
lican and Isadore Freed Also
Present Interesting Programs

PHILADELPHIA, PA.—On March 2 and 3 the Philadelphia Orchestra, under the direction of Pierre Monteux, presented a varied program of which each selection was a favorite with the majority of music lovers. The opening number was Berlioz' festive color picture, Overture Carnival Romain, so abounding in fine rhythm and melody, and to this work Mr. Monteux gave an exceptionally fine reading. Next came Schubert's Fourth Symphony (Tragic). Opening with three fatalistic notes, its tragic element, however, is of short duration. It is replete with an unusual beauty and charm, and the joyful spirit is more prevalent than the "tragic." Although receiving a fine reading throughout, the first and second movements were especially well done. The stringed voices were prominent in these parts and the double basses did fine work. In spite of its beauty, this symphony has never before been given in Philadelphia. Many thanks are due Mr. Monteux for the presentation and convincing interpretation of it. With characteristic modesty he endeavored to turn the enthusiastic applause to the orchestra.

After the intermission, another "first performance in Philadelphia" was given when Max Reger's Romantic Suite was played. Of the three movements composing the suite, the Notturmo was especially well done; the Scherzo was not so appealing but the Finale reached an effective climax. Mischa Mischakoff, concert master, did some beautiful solo

violin work and was made to share the applause with the conductor. This work is cleverly scored, and uses the resources of the orchestra effectively. As a closing number, the Don Juan Tone Poem by Strauss moved the audience with its power and brilliance. It was well played.

PHILADELPHIA TRIO

In a concert at Witherspoon Hall, the Philadelphia Trio gave a repetition of its musicianship and artistry so well demonstrated recently at a Philadelphia Chamber Music Association meeting. The Trio is fortunate in the combination of three real artists in the persons of Sascha Jacobinoff, violinist; Emil Folgmann, cellist; and Josef Wissow, pianist. Mozart's trio in G major was their first number, played with that discrimination of tone quality and tempos in which the works of this master should be clothed to remain "Mozart." The second number, Harl McDonald's trio, No. 1, was even better done, if possible, than at its premiere at the above mentioned chamber music concert. This composition, with its sweeping, irresistible rhythms, its poetry and pathos, impresses one as being Spanish-American, partaking enough of modernity in its treatment to claim a place in the modern school. Mr. McDonald was present and received with the players repeated recalls. Schubert's B flat major trio closed the program, receiving an inspirational reading. Notable in this number was the playing of Mr. Wissow, in whose unusual ease of technic the keyboard seems to hold a rare beauty of timbre, the tone being beautiful, no matter what the dynamic requirements. At the close the audience recalled the players many times.

FACULTY RECITAL AT CURTIS INSTITUTE

The eighth faculty recital at the Curtis Institute of Music was given by Emilio De Gogorza. The opening recitative (Continued on page 26)

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The members of the Persinger String Quartet send the following announcement for publication:

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"(Signed) Louis Persinger, Louis Ford, Nathan Firestone, Walter Ferner."

Carlos Salzedo Preparing for National Harp Festival

Returning from a middle western tour with the Salzedo Harp Ensemble, Salzedo is now preparing for the eighth annual National Harp Festival organized by the Philadelphia chapter of the National Association of Harpists, of which he is national president. The forthcoming festival will take place at the Academy of Music in Philadelphia on the evening of March 28, and the program will be of great musical interest, owing to the cooperation of artists selected from among the most progressive harpists of New York and Philadelphia. Besides the annual national ensemble of seventy harps, the program will include two unusual numbers contributed by thirty harpists from the New York and Philadelphia chapters of the National Association of Harpists, conducted by Salzedo. The first group will be Bach's Sixth French Suite; the second group, Debussy's La Cathédrale Engloutie (the Sunken Cathedral). Another unusual number will be Caplet's Conte Fantastique played by Carlos Salzedo and the Curtis String Quartet. Ravel's Introduction and Allegro for harp solo, with accompaniment of string orchestra, flute and clarinet, will be played by Lucile Lawrence and conducted by Artur Rodzinski, assistant-conductor of the Philadelphia Orchestra. Salzedo's setting of Three Poems by Sara Yarrow for soprano, six harps, oboe, bassoon and horn, will be sung by Greta Torpadie and played by the Salzedo Harp Ensemble, assisted by Pierre Mathieu, Louis Letellier and Isadore Brev, first oboe, first bassoon and first horn of the New York Symphony.



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CARLOS SALZEDO

Berlin Hears Revival of Gounod Comic Opera

Staatsoper Produces *Le Médecin Malgré Lui*—Greatest Success in Years—Bruno Walter Scores with Hugo Wolf's *Corregidor*—A New Russian Composer—Schubert Celebrations Begin

BERLIN.—An agreeable surprise was given to the musical public of Berlin by the revival of Gounod's charming opera, *Le Médecin Malgré Lui*, at the State Opera. This musical setting of Molière's burlesque was written in 1858—just seventy years ago—immediately before Faust. Though at first successful the opera was forgotten in the course of time, even in France, while in Germany it was hardly given at all. To the present generation at least it is entirely unknown, and when it was announced adverse criticism of this curious choice and prophecies of its failure were heard on all sides.

When the opera was actually given, however, it proved to be a most charming affair and found favor with everybody. In fact it is many years since the Staatsoper has achieved such unanimous applause and appreciation at a première. Gounod's music fully deserves the epithet, masterly, often too easily bestowed. There is a grace, a humor, an abundance of fine and expressive melody, of esprit and vitality in the score that place it close to the masterpieces of Rossini, Auber, Donizetti and, in certain episodes, even of Mozart.

Otto Klemperer, who is responsible for the revival, showed a happy hand this time. He himself did not conduct, but the members of his troupe earned well deserved praise for the discipline and artistry of their ensemble as well as for their individual singing and acting. Karl Hammes as Sganarelle and Tilly Blaettermann as the grotesque nurse may be singled out especially. Fritz Zweig, the conductor, was fully up to his task. With a keen insight into Gounod's style, he brought out the many fine points of the interesting score. Hans Schulz-Dornburg and Theo. Otto, the regisseur and scenic decorator, respectively, contributed in their special departments to the remarkable success of the performance.

WOLF'S CORREGIDOR REVIVED

Another revival of especial value is due to Bruno Walter at the Municipal Opera. It is that of Hugo Wolf's comic opera, *Der Corregidor*, written in 1895. Although much admired by musicians it never found favor for any length of time with the general public and this performance is the first in nearly twenty years. It seems however that *Corregidor* has at last been generally accepted at its full value, and that the opera has much better chances now of retaining its due place in the operatic repertory. Bruno Walter, a fervent Wolf advocate, threw himself heart and soul into the production of this work. He has materially increased its effectiveness by a careful retouching of the orchestration (not always Wolf's strongest side) and by a new grouping of the scenes which condenses the original four acts into three, thus achieving greater concentration and dramatic power.

This new version decidedly enhances Wolf's admirable and positive musical qualities over his undeniable dramatic shortcomings. Even in opera Wolf always remains a song writer, and every dramatic situation is shaped by him to the form of a song, not always to the advantage of the dramatic requirements. But what expressiveness, character, variety, power and beauty in these songs! The performance was excellent in every respect. Bruno Walter was an inspired and inspiring leader. Ernest Stern's scenic decorations were very impressive, especially so in the fantastic Spanish architecture of the final scene. Wilhelm Guttman as Tio Lukas, Maria Rajdl as Frasquita and Karl Erb as the *Corregidor* deserve special recognition for their artistic achievements.

LEVITZKI A PHILHARMONIC SOLOIST

Furtwängler's seventh Philharmonic concert, which had its center of gravity in Beethoven's magnificently played seventh symphony, opened with Reger's Böcklin Suite. This work reveals him, for the first time, following in the footsteps of Richard Strauss and Debussy, i. e., reproducing in sounds the impressions received from famous Böcklin paintings. Though Reger has written music of more intrinsic value, it must be conceded that the Böcklin Suite is picturesque, characteristic and interesting. It was favorably received by the public. At the same concert Mischa Levitzki played the Schumann piano concerto with polished pianistic art, beautiful tone and a genuine appreciation of the Schumann style. His fine playing was thoroughly enjoyed by the public, and vigorous applause called him to the platform again and again.

A NEW RUSSIAN COMPOSER

At his last symphony concert Bruno Walter introduced to the public a young Russian composer who, up to this time, was entirely unknown outside of Russia. He is Dimitri Szostakowicz, twenty-one years of age, a resident of Leningrad and an artist worthy of the distinction bestowed upon him by Walter. His symphony in F minor excited unusual interest in Berlin and was applauded with great vigor.

Szostakowicz's music is consolidated rather than revolutionary. Form and tonality are of prime importance to him; he disdains doubtful and curious experiments, nor is he concerned with sensational effects, being content with showing the reliable results of thorough study. Although his music is innocent of enigmas and mysterious effusions, it is nevertheless interesting and individual, of a well defined melodic character and rich in harmony and orchestral color. Is a reaction already at work in the very youngest generation against the revolutionary and radical tendencies of the post-war generation ten years older? There are many indications that the noisy and sensational epoch in music is already on the wane.

In the same concert Artur Schnabel played Mozart's rarely heard piano concerto in G major with an unsurpassable purity, simplicity, grace and power of conviction. Wagner's Faust overture and Beethoven's fifth symphony completed the program.

MOZART AND "MODESTY"

Kleiber's symphony concerts suffer somewhat from queer programs. A protracted Mozart cycle is being continued

throughout the season, but in order to avoid playing nothing but Mozart at every concert Kleiber seems to have gone to the other extreme. He uses Mozart for a sort of rōcoco hors d'oeuvre and follows it with whatever happens to suit his fancy. At the last concert a charming little Mozart symphony in A major, a juvenile work very seldom heard, was the prelude to Mahler's third symphony. This unequal and problematic score was, however, given a fascinating interpretation by Kleiber and the admirable State Orchestra.

Heinz Unger's fifth symphony concert contained only compositions for chamber orchestra. Wagner's Siegfried Idyll was followed by Kurt Weill's violin concerto with an orchestra of wind and percussion instruments, previously heard at the Zürich festival of the International Society a few years ago. Hearing it again in the more sober Berlin atmosphere, one is surprised to find that the sensational effects have entirely disappeared, leaving only tedium in this conglomerate mixture of Busoni's neo-classic doctrine, Schönberg's atonality, Stravinsky's parodistic manner and an imitation of American jazz. The extremely difficult and completely ineffective solo part was played with consummate skill by Stefan Frenkel, who has acquired a European reputation as a specialist in ultra-modern violin concertos.

Conductor Unger found his best chance of distinguishing himself in Franz Schreker's chamber symphony. In this work luxurious orchestral colors and a wealth of refined sound effects are not sufficiently counterbalanced by symphonic backbone in thematic development and formal construction. Thus the final impression is unsatisfactory in spite of many excellent details.

SCHUBERT CENTENARY BEGINS

The Schubert memorial celebrations of 1928 have already commenced. Several concerts of minor importance are totally eclipsed by Artur and Therese Schnabel's monumental

homage to Schubert. In seven recitals all the composer's great song cycles as well as a large number of the finest single songs are to be heard, together with the most remarkable piano pieces—about ten sonatas and many other compositions. The first recital has already taken place and must be rated as an artistic event of exceptional quality. Therese Schnabel's powers of interpretation are as much in evidence as ever, and Artur Schnabel has no rival at present as a Schubert exponent. More will have to be written about these important recitals when they are farther advanced.

Two pianists of high rank and decided individuality have been heard recently. Alexander Borovski excels in a mechanical perfection of truly grandiose style, demonstrated in the most brilliant manner imaginable in Bach-Busoni's choral preludes, Prokofiev's Sarcastms and certain Chopin études. In Beethoven's opus 111 the purely musical, emotional and metaphysical elements, however, were not of equal power. Edwin Fischer's domain is the heroic, ecstatic element, and accordingly he excels in pieces demanding an al-fresco style and a broad sweep, whereas the delicate lyric sentiment of Chopin is less congenial to him. Fischer has just been invited to give a number of concerts in Leningrad.

AMERICAN VISITORS

The Fisk Jubilee Singers have come to Berlin after a series of concerts given in many European countries with exceptional success. They have been received by the Queen of Spain, by Mussolini, in Italy, have made a tour of the Riviera and have earned flattering honors in Paris. Also in Berlin these cultivated negro singers have found a numerous and attentive public, much interested in the peculiar beauty and characteristic sentiment of the Negro spirituals, and the intentional and unintentional drollery of the southern folk and plantation songs.

Florence Field, the well known and highly esteemed American violinist, has appeared in public twice within a week, the first time playing sonatas in conjunction with the pianist. Helmut Baerwald, the second time as soloist in one of the Bohnke concerts, playing the D minor Bruch concerto. On both occasions she manifested high qualities as artist and musician, namely technical finish, ease and elegance, pure and expressive tone, and a vivid musical temperament. The public was quick in recognizing the artists' worth and thanked her with warm and prolonged applause.

DR. HUGO LEICHTENTRITT.

Continual Excitement Marks Vienna's Musical Life

Furtwängler and Clemens Krauss for the Staatsoper—Young Americans Make Successful Debuts—Requests to Bachaus for More Concerts

VIENNA.—The government is the leading spirit in the art life of this old town, and many and frequent are the sensations it provides. No sooner had the Krenek excitement quieted down—except for a crowd of juvenile pan-Germans who are still "demonstrating" in front of the Staatsoper on Jonny nights—than the Josephine Baker problem arose.

And hardly had the temperamental dark-skinned diva arrived from Paris for her much-heralded season in a revue theater than the government forbade her appearance. Why? Because the Pan-Germans made moral objections to nude dancing. They even sent two particularly chaste deputies to protest against the "black shame." Josephine, however, must have a persuasive way with governments, for in the end she won and her season is on.

Practically simultaneous with this upheaval the momentous question of a new conductor at the Staatsoper became acute. For some time Schalk had been looking for a new "first conductor" to share the heavy opera duties with himself and Robert Heger. Numerous candidates were proposed and sponsored by the various newspapers from time to time.

FURTWÄNGLER EXPENSIVE

Furtwängler was, of course, among the nominees, but how could Vienna hope to hold this expensive baton "prima-donna" for any length of time? Kleiber was mentioned and his recent enormous success at a Philharmonic concert made him the center of attention. Egon Pollak from Hamburg, who has "created" all of Erich Korngold's operas there, was Dr. Korngold's unvarying candidate for many seasons past, though recently the dean of critics switched and has been clamoring for Bruno Walter, who just accepted *The Miracle of Heliane* for the Berlin Municipal Opera. Indeed Walter was the candidate of a large proportion of Vienna's musicians who gratefully remember his many years' activity at the Vienna Opera under Mahler.

Altogether then, there were four important names, and much guessing. So imagine Vienna's surprise when the news crept out that the government had decided on none of the four, but on Clemens Krauss of Frankfurt. But the followers of Furtwängler are not entirely disappointed, for the latest bulletin announces that he is engaged to conduct a series of performances each season for a number of years.

CONDUCTORS' PARADE

Just before the die was cast, there was a défilée of operatic candidates in the Vienna concert halls. Walter "came back," as always with a Mahler symphony—this time the First—and reaped his customary triumph. Egon Pollak followed, also with Mahler, viz. the Song of the Earth.

After Walter's passionate reading of the "song symphony," as Vienna knows and loves it, Pollak's manner seemed astonishingly objective, not to say sober. He is a fine conductor, technically excellent and a born leader. But he approaches Mahler minus the element of what I have once termed "intermittent hysteria," which is inherent in the music and revealed in the composer's abrupt changes from elated, fervent outbursts to deep-dyed pessimism. Pollak's attitude towards Mahler is probably one that the general public will adopt toward him before long. But it remains to be seen whether, without its innate "neurotic" qualities, Mahler's music will stand the test of time.

TOO MUCH SWEETNESS

Then once more came Kleiber, whose initial success with the Philharmonic, as reported in these columns at the time, was so great as to bring him back at the head of the same body only a few weeks later. This time he had a truly "Viennese" program, a Johann Strauss Evening, with an abundance of pleasing and joyful music. Kleiber conducted it not in the condescending manner which other famous platform masters reserve for "light" music, but rather with a "symphonic" touch, yet with an electrifying dash and with the most original and elaborate dynamic and rhythmic shadings. Marie Gerhardt sang a hitherto unknown and unpublished aria from *The Roman Carnival*; a taxing coloratura piece of mediocre quality and decidedly out of place in an operetta. It is a document of Johann Strauss' (Continued on page 14)



WILHELM BACHAUS illustrating some knotty point to Ella Kugel, a young Viennese pianist



Photo Fayer Wren

LOUIS W. KRASNER young American violinist, who made a very successful debut in Vienna

The Qualifications and Preparation of the Organist and Training for Voluntary Musicians

William C. Carl, Mus.D.

Organist and Director of Music, First Presbyterian Church, New York

[The following paper was read by its author at the Brick Church recently, at the Forum on Music and Worship which was held there. The article has already been commented upon in the MUSICAL COURIER but appeared to be of such general interest that it was decided to publish it in full.—The Editor.]

The qualifications and preparation of the organist, and training for volunteer musicians in the ministry of music, presents a subject of vast importance. Not only present day needs, but the future success of church music and worship depend on the seed we sow now. It demands, therefore, our best thought and combined effort in adopting plans that will maintain the highest standards of ecclesiastical music in all departments of church work.



DR. WM. C. CARL

First, let us consider the preparation for the church service.

The standards now exacted demand a more thorough method of procedure than in the past, for music has made tremendous strides and we of the church must rise to meet them. The young student about to enter the profession should be prepared to look at the subject from every angle and with a determination to treat it with seriousness of purpose coupled with hard work. Picture a young man who presents himself for organ study today. Ordinarily, if he has previously studied the instrument, it has consisted of a limited amount of technical equipment and the ability to play a few pieces.

He aims to secure a position, but as yet has not been led to see the scope of work that must be undertaken before accomplishing his purpose. Not until the basic principles of organ playing are grasped, a firm technique acquired, the ability to play polyphonic music and the rhythmic sense developed, can he go farther. To gain facility, the young organist should have opportunity to play before others. This can be done at the sessions of a master class, where valuable experience is secured and constructive criticism made.

The next step is registration, the ability to manage a modern organ and to acquire a repertory of pieces suitable for service playing. Underlying all this, there must be the ability to concentrate and throw oneself wholeheartedly into the work. The organist is the one who should prepare the listeners for worship, and therefore, must have a message to deliver. This playing should be imbued with a religious sentiment and much time and thought should be expended on the selection and preparation of these voluntaries, as each should fit the character of the particular service and be regarded as part of it.

If he is to become a recitalist he must do much more, for this means an extensive repertory and the ability to interpret the works of both ancient and modern composers with distinction.

It is absolutely essential for all organists to study the theoretical subjects and to improvise correctly. Formerly, the study of improvisation was not considered essential for the Presbyterian or any Protestant service. This has all been changed, and the man of the future must know how to do it, and to do it well.

Next we come to the service itself. First in importance is the playing and singing of the hymns. When the first hymn is announced, give it out with a strong rhythm, so that the hearers will catch its spirit before starting to sing. The organist must be alive to the situation and enter into it with his whole soul; then the people will quickly respond. What is more inspiring than hearty congregational singing, and to have the service start with a vim? Every church wants it and should have it. How can it be done? One way, is to organize group singing in each of the clubs and societies of the church, followed up at the sessions of the Sunday School, the mid-week prayer meeting and finally at the worship in the church. If the choir sings the first and last verses in unison, it will give material help to the general effect. By doing so, the first verse will be well started, and a magnificent climax reached in the last verse by both choir and congregation singing in unison. The story of the hymns of our church, when known, will give an added interest to the singing. Strange as it may seem, good hymn playing is not easy to do well. I find it necessary to impress the fact upon students that their success in service-playing depends largely on their ability to do this part of the work.

In preparing students for hymn-playing a good plan is to let one preside at the organ, and the members of the class sing the hymn under his direction. Then, in turn each one should have the same opportunity. Constructive criticism to follow after each one has played.

Next, let us take up the anthem. The music should always be the best obtainable, not necessarily difficult nor complex, but music that means something. The words should tell a story and convey a devotional thought, for is not the anthem a message musically expressed? During Dr. Fosdick's pastorate in the First Church, he was anxious to interest the young people, and frequently suggested that the words be such as to interest them. For this purpose several of the folk-song type are particularly effective, notably: A Vision of Christ and Fairest Lord Jesus (arranged by Dr. Christensen, director of the St. Olaf Choir), The Soul at Heaven's Gate, Reimann (arranged by Dr. Dickinson), and What Christ Said, by Dean Lutkin, of Northwestern University. The music of the early centuries by Palestrina and his contemporaries, The Tudor Church Music, leading up to the music of the present day, should all be included on our service lists.

The solo when used should not be chosen to exhibit the ability of the soloist, but instead should take its rightful place and fit in with the general scheme.

The giving of musical services at stated intervals, when the standard oratorios and cantatas are rendered, is heartily recommended, if the musical equipment of the church will permit it. The minister and organist must work together.

Their combined effort will insure a spiritual atmosphere in the service, affording an opportunity of expressing a religious emotion and enabling the sermon and music to go hand in hand.

While the position of organist and choir-director is frequently divided, usually it is combined and the organist assumes the position as director. It is, therefore, necessary that he make himself familiar with choral-conducting, and learn how to manage and maintain a choir. He should understand the main principles regarding voice production, correct breathing, freedom of production, resonance of vowel sounds, the use of appropriate exercises, and how to make corrections when a fault occurs, without loss of time. He should also be able to teach sight-singing, obligatory with junior and volunteer choirs, and be conversant with the interpretation of church music, with reference to the significance of the text, rhythm, phrasing, pace, graduation of tone, and tone color.

What can enhance the singing more than to have the words distinctly understood? I have often called the attention of my choir to Dr. Fosdick, who speaks with the voice perfectly poised, and each syllable clearly enunciated. If singers would use the singing voice as he does the speaking voice, there would be no trouble in understanding the words. It is of vital importance that the full significance of the words be expressed with devotional feeling and adequate expression. The choir work is entitled to the same careful preparation as is given to concert singing.

The question of the rehearsal is of paramount importance. The lack of success frequently comes from inadequate preparation, at times, even in our best equipped choirs. The members must be made to understand the necessity of sufficient rehearsal and to be punctual in attendance. At the First Presbyterian Church we rehearse four times each week during the winter and our members maintain a fine interest. There should at least be one weekly rehearsal of sufficient length and more if possible. The idea of rehearsing Sunday mornings previous to the service and letting that suffice, ought not to be tolerated in these days of efficiency and high standards. We can all take a lesson in preparedness as is shown us by Colonel Lindbergh by personally attending to the minutest detail before each flight he undertakes.

There is another important factor in choir work, namely, in creating a congenial atmosphere amongst the members,—a most necessary requisite in successful service preparation. It is up to the director to cultivate and maintain it. Without a congenial feeling and realization of the importance of the message to be delivered, the desired impression will not be made and the devotional spirit will be entirely lost sight of.

The selection and care of the music is another item; also giving sufficient rehearsal to the organ voluntaries, compiling the programs and purchasing new music, is an art in itself.

With the manifold duties and responsibilities of the organist-director for the time and thought expended on the work, there should be a sufficient remuneration accorded him.

Otherwise the choir work will be made a side issue. Naturally with the high cost of living in these days he has the same problems to contend with as do others outside the profession. We hope this problem can be solved by our music committees.

How is the organist and choir director to receive the necessary training that will fit him to meet the demands of the present day? There are those who would gladly study, but either their time will not permit it, or else they have not sufficient means at their disposal for further preparation. The solution lies in courses in music and worship to be organized in our music centers, where a comprehensive curriculum can be arranged and a certificate awarded at the conclusion of the course. This would be of large help to churches in selecting organists and choir directors and solve a heretofore difficult problem. The Royal College of Organists in London has long done this. In this country, The Westminster Choir School of Dayton, Ohio, directed by Dr. John Finley Williamson, and the Guilman Organ School in New York City, each have such courses and offer certificates to candidates after having passed the examination tests at the completion of the course.

The extensive tours in the interest of music and worship, made by the justly famous Dayton Westminster Choir, directed by Dr. John Finley Williamson, a member of this committee, has done a great deal to raise the standards and create an active interest in service music. Their singing in the smaller towns and cities has been of inestimable value in bringing to notice the value of organized choir work, high ideals, an artistic rendition of church music, all sung from memory and are imbued with a beautiful devotional spirit.

Regarding the training for volunteer musicians, we include those who play and direct the music at the mid-week prayer service, the sessions of the Sunday School, at the meetings of the various clubs and societies, and those who have charge of junior choirs.

These young men and women should be under the general guidance of the organist and choir director. At stated times conferences with him should be held and well considered constructive plans adopted that will make the worship music become more and more a component part of the general music scheme. They should be made to realize the value of good music and how to produce it. At the First Church, the Young People's Society has asked for a special series of Intimate Talks at the Organ, in order to more fully understand the music rendered at the church services. This department should receive our best thought, for the future success of worship music rests right here.

It is highly desirable that the organist and choir director be a church member and whenever possible this should be kept in mind in the selection of voices for the choir.

To work in the ministry of music is a noble calling and to serve in the office of worship is a privilege.

Men who conduct the musical portion of the service ought certainly to be regarded as assistants in the ministration of Divine Worship and should be especially fitted for that most important duty.

School Concerts in Kansas City

OPINIONS OF THE DIRECTOR:

It is better to give children's concerts in a small hall than a large one.

Free concerts give children a disrespect for music. Dangerous consequences are to be feared if children are ever bored with music.

Lectures before the concert are useless. "When there is a chance to hear beautiful music why waste time talking?"

Guy Maier, during his recent visit to New York, gave a representative of THE MUSICAL COURIER a glowing description of the methods Kansas City has adopted to promote children's concerts. Mr. Maier says that Mabelle Glenn, director of music in the public schools of Kansas City, was the originator and organizer of this plan and that Miss Glenn has been capably assisted by Margaret Lowrey. The Kansas City Children's Concerts, says Mr. Maier, are now in their seventh year. In their first year they had six concerts by the St. Louis Symphony Orchestra, held in Convention Hall, which seats 12,000 people. In the second year there were five concerts in the Convention Hall by large orchestras, including the Detroit, Cincinnati, and Minneapolis. In the third, fourth and fifth years, concerts were given in Ivanhoe Temple by the Kansas City Little Symphony Orchestra. Owing to the fact that the Ivanhoe Temple seats only 1800, each concert had to be played on six different afternoons to accommodate the crowds. During the sixth year two concerts were presented by the Little Symphony Orchestra, the opera Hansel and Gretel was given, and one concert was given by the Cleveland Symphony Orchestra. This year the concert course consists of the Doris Niles Company, Guy Maier in recitals, and an afternoon of opera, including scenes from Hansel and Gretel, Martha, and the doll scene from the Tales of Hoffman, and a concert by the Minneapolis Symphony Orchestra.

It seems to Miss Glenn that it is better, wherever possible, to have the concerts in a small hall and to have them repeated over and over again until all of the children have been served, rather than to have them in a great hall seating 12,000. These are not free concerts. Season tickets are sold in the offices of the school principals for \$1.00 for the season. In some of the poorer schools teachers have organized banks to take care of the ticket money which the children bring in penny by penny. Miss Glenn feels that it is wrong to give children admission free to these concerts when they are able to pay for such entertainments as moving pictures. To give them good music free when they have to pay for other forms of entertainment simply causes disrespect for the music.

Concerts that are planned for the fourth, fifth, and sixth grades are not suitable for younger children, and Miss

Glenn is afraid of the consequences if younger children were ever to be bored by music. For this reason children below the fourth grade are not admitted to the concerts. A special concert is given for high school and college students. Most of the selections that are heard at the concerts are previously heard on the phonograph in the schoolroom. Unless children are prepared for the concerts their attendance is

not encouraged, for it is felt that preparation should be made before the concert and not at the concert. It has been found to be a bad plan to try to tell the children about the compositions to be played in the concert hall while the artist or orchestra is waiting to perform. The children in their impatience to hear the music cannot give proper attention to the speaker. It is not felt that such lectures help the children to appreciate music. "And furthermore," says Miss Glenn, "when there is a chance to hear beautiful music, why waste time talking?"

It has been found that a small orchestra in a small auditorium is to be preferred to a large orchestra in a large auditorium where the children are far away from the performers. Song recitals are not included in the programs, because singing is the one thing that children can do for themselves, and the adult voice is not the voice that it is wise for children to copy. Pictures are used occasionally, but only with great caution, because it is felt that American boys and girls are already too eye-minded. Miss Glenn says that if music is given a chance it will create its own mood. In the teaching of appreciation Miss Glenn is careful to steer away from music history since it has little or no influence on music appreciation.

Miss Glenn says that the teaching of music appreciation over the radio is not likely to be successful, because radio, especially with children, cannot take the place of the flesh and blood presence of the artists. The success of the Kansas City concerts is definitely proved by the fact that the children now bring in their subscription money at the beginning of the school year before any announcement is made as to the concerts.

Mr. Maier speaks with the greatest enthusiasm of this plan. He recently gave a Schubert program for the children, who assisted by singing the Schubert songs. The program (Continued on page 28)

Reports of New York Concerts

FEBRUARY 27

Iso Brisselli

Iso Brisselli, violinist, a pupil of the Curtis Institute of Music, gave a recital under the auspices of the Institute at Town Hall on February 27. He played Dohnanyi and Tartini sonatas, the Paganini concerto, and smaller pieces. He is apparently very young and certainly very gifted. He has a bold, vigorous manner, brilliant technic, and should go rapidly forward. Harry Kaufman accompanied.

Julian Kahn

Julian Kahn, cellist, gave a recital at Town Hall on February 27 under the auspices of the Walter W. Naumberg Musical Foundation. Mr. Kahn, who is a winner of the Naumberg Musical Foundation prize proved his worth in a program of classic and modern music. He played Boccherini, Brahms, de Falla and Saint-Saëns, in a manner that showed him to be a gifted musician who has worked faithfully at his chosen instrument and has gained a large, flowing and easy technic without destroying his natural wealth of musical feeling. He played Brahms' F major sonata with breadth and dignity, and the familiar Saint-Saëns concerto in A minor with the lightness of touch that it requires for its proper understanding. This young man gives the impression of being a musician who will make his mark in the world. He was capably assisted by Marion Berkley.

New York Philharmonic Pension Concert

Toscanini and Leo Schulz worked for the benefit of the Philharmonic Pension Fund at Carnegie Hall on February 27, and the result was a jammed house.

The Italian master of the baton led the orchestra in Cherubini's Anacreon overture, and a number of excerpts from Wagner operas, which he, Latin that he is, knows how to give with as much understanding, sympathy and enthusiasm as the most rabid Wagner "bug" could possibly demand. This combination of Wagner and Toscanini evoked thunderous demonstrations on the part of a spell-bound audience.

Leo Schulz, for many years a pillar of the Philharmonic and a prime favorite with its patrons, played the now infrequently heard cello concerto (No. 1) by Saint-Saëns like a man seventy years young. His vigorous attack, serene repose, robust but sympathetic tone, technical accuracy and, of course, dignified musicianship, won him the unqualified admiration of his listeners.

FEBRUARY 28

Heinrich Knote

Heinrich Knote, eminent Wagnerian tenor, was invited to give a concert here last Tuesday evening at the York-

ville Theater, where a large audience applauded the artist enthusiastically for his spirited and highly intelligent presentations, including several selections by Wagner. Knote came to this country not long ago from his Munich home, to sing at the single performance of Tristan and Isolde, given recently in Washington.

Lucie Cafferet

Lucie Cafferet, a young French pianist who is well known in Europe, gave a recital on February 28 at Town Hall under the auspices of the French Association for the Expansion and Exchange of Art. She played not only French composers, but Bach, Brahms and Handel as well, and also such things as Smetana's Czech dances and Liszt's Napoli Tarantelle. Miss Cafferet possesses a very brilliant technic and excellent taste. Her tone is warm and sonorous and her interpretations convey praiseworthy solidity of texture. She was received by a good sized audience which applauded her so enthusiastically that she was forced to give several encores.

Flonzaley Quartet

Town Hall was crowded with a "good-bye" audience at this evening concert of the Flonzaley Quartet, the occasion marking the last appearance here this season, of the popular organization. As has been announced, they will make a farewell tour next winter and then disband permanently.

The program of last week comprised quartets by Brahms, in B flat, Beethoven, in C, and by Erwin Schulhoff.

Lovely in spirit, musicianship, and execution, was the playing of the Flonzaleys, and further than that, no review of the occasion is needed. These artists are serene, clarified, lofty in their associated interpretation. They act as a single responsive unit, and such mastery as theirs can come only with a basis of great fundamental ability and long concerted experience. Who shall take the place of this admirable foursome after next season? Maybe their admirers could induce them to continue the organization after that time. It is now at its fullest artistic height.

The Schulhoff quartet is of modern pattern, style, and content, well written, interesting rhythmically, somewhat reminiscent in spots, and on the whole undeniably attractive. It also is commendably short.

Marguerite D'Alvarez

Unhackneyed—even unconventional—songs were Marguerite D'Alvarez' choice for her first seasonal appearance in New York at a Carnegie Hall recital on February 28. She sang old airs of Handel, Rameau and Bach with complete simplicity and dignity; German lieder with skill and insight, and a group of English songs with a well calculated

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intensity which made each song a vivid and living thing. The French songs—Debussy, Rene Baton, Chausson. Few can share with D'Alvarez her understanding of them. She and they are truly one. Her native Spanish folk songs, with all their abandon and color, belong, too, to her.

An authority on Negro folk lore has attributed to D'Alvarez the sweeping popularity of the Negro spiritual today. She sang Nobody Knows the Trouble I Seen and Water Boy. The natural unrestraint of these semi-primitive themes welled from her own appreciation of their inherent meaning. There are few singers before the public who sing with such a spirit of giving and with such sincerity.

Merry Harn

On February 28, at Engineering Auditorium, Merry Harn, mezzo-soprano, assisted by Diana Hayes, harpist, and Frank Bibb at the harpsichord and piano, gave a most enjoyable hour of music before a most appreciative audience. Appropriately costumed, Miss Harn sang songs of different centuries with skill and intelligence; she possesses much charm and grace. Miss Hayes proved herself to be a harpist of considerable ability, and Frank Bibb added artistic favor to an interesting evening. Miss Harn was the recipient of many floral tributes.

String Cappella

At the Metropolitan Opera House on February 28 a grand gala concert was given in honor of the great master makers of the world. The affair was so announced on the invitation program, which seems to have omitted to state that these "makers" were makers of stringed instruments. The instruments used at this concert were taken from the Wanamaker collection and were made by Stradivarius, Guadagnini, da Salo, Goffriller, Amati, Gabrielli, Albani, Montagnana, Tecchler, Testore and Ruggeri. They were played by Mischa Mischakoff, Alfred Lorenz, David Dubinsky, Irving Bancroft, Samuel Lifschey, Sam Rosen, Willem Van Den Burg, William A. Schmidt, Anton Torello, A. Hase, Scipione Guidi, Hans Lange, A. Koszegi, A. Debrulle, Leon Barzin, Jr., J. J. Kovarik, Cornelius Van Vliet, Oswaldo Mazucchi, A. Fortier, and H. Reinshagen.

This gala concert was given under the auspices of a committee headed by His Excellency Nobile Giacomo de Martino, Italian ambassador to the United States, and other notables. The program was given by a "Cappella" consisting of twenty solo instruments and played by leading members of the Philadelphia and Philharmonic orchestras, and accompanied by the combined string sections of the same orchestras. The conductor was Tullio Serafin. The

(Continued on page 20)

LEGINSKA TRIUMPHS AS GUEST CONDUCTOR IN ST. LOUIS

(St. Louis Symphony Orchestra)



Audience Enthuses Over Leginska as Conductor-Soloist Woman Director Receives Ovation in Appearance with Orchestra.

Ethel Leginska, roused Sunday's concert audience at the Odeon yesterday to a very fury of enthusiasm. Half a dozen times she was recalled after she had played Weber's first piano concerto to an orchestral accompaniment conducted from the piano by herself. Quite as often she was brought back to the stage at the close of her reading of Rimsky-Korsakoff's "Scherzade."

Builds Fine Climaxes.

The sense of construction, of the architectonic, was manifest in the way she built up her climaxes—as when Sinbad's ship in the fury of an inevitable fate went to pieces on a rock authentically brazen; as in that great contrapuntal climax to the prelude to "The Mastersinger," the closing note of her concert. Or again in the finale of the Weber concerto.

A Singer of Ecstasies.

She is the embodiment of a Dionysiac ecstasy. With that ecstasy her frail body quivered, her face glowed, as she conducted yesterday.

"As guest conductor of the St. Louis Symphony Orchestra, Ethel Leginska won the admiration of a large audience by her sheer command of orchestral resources and **THE BRILLIANCY OF HER LEADERSHIP.**

"She drives her orchestra, but effectively reins it. Her baton describes small outlines but is never less than intensively significant. Her arms are remarkably expressive, moving with a grace that is strikingly individual. Her command of the orchestra is very positive; she knows what she wants."—*Christian Science Monitor*, Feb. 18, 1928.

A Puckish delight, an innocence as of the Golden Age is in this strange, eager woman. The thought of Pan is inevitable.

"The program opened with Glinka's overture to 'Russlan and Ludmilla' spiritedly and delightfully read. There were splendid moments in the 'Scherzade' suite, and the little black-garbed figure seemed indeed a 'stormy petrel' undulating on the sweeping tides of Rimsky's music in the sea episodes. The 'Mastersinger' prelude was a stirring climax to the afternoon."—*Globe-Democrat*, St. Louis, Mo., Feb. 13, 1928.

"Yesterday afternoon was **AN UNQUALIFIED PERSONAL TRIUMPH** for Ethel Leginska in the double role of conductor and soloist.

"Curiosity as to how a woman would demean herself in so unusual a capacity as director quickly gave way to absorbed interest as Leginska, plunged without ceremony into a lively reading of the overture to 'Russlan and Ludmilla.' Before the final crash of the prelude to 'Die Meistersinger' brought the program to a close, the

first woman symphony conductor St. Louis had ever heard **HAD THE AUDIENCE IN THE HOLLOW OF HER HAND.**

"Leginska is an attractive figure on the podium, attired in modest black velvet, her small body tense, the brown mane flying, and her large masculine hands moving eloquently and effectively. Her technique in conducting is sound and sure, her beat energetic yet graceful and her interpretations, while faithful to tradition, distinctly individual.

"**THE FRENZY OF ENTHUSIASM** that followed the solo appearance was repeated at the close of the concert."—*St. Louis Star*, Feb. 13, 1928.

"One of the largest audiences of the season cheered her again and again yesterday." — *Post Dispatch*, St. Louis, Mo., Feb. 13, 1928.

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FROM NEW YORK TO CALIFORNIA

(Season 1928) THE CRITICS SAY:—

THE NEW YORK TIMES.

ORCHESTRA SEASON OPENS AUSPICIOUSLY

Played for the first time in New York and the second time anywhere was the "Cortege Macabre" by Aaron Copland, the young composer whose piano concerto and symphony for organ and orchestra have already won wide acclaim among the very moderns. The concert was made still more noteworthy by the first New York appearance of Luella Melius, the coloratura of the Chicago Civic Opera Company, after several successful seasons in Europe.

She sang Mozart's aria, "Queen of the Night," from "The Magic Flute," and the polonaise from "Mignon," both numbers in which she displayed astonishing agility of her coloratura. Her trills and runs were amazing for their smoothness and their sparkling speed, and she performed the most difficult vocal acrobatics with almost flawless accuracy. Here is a voice of golden clarity, not of great power, but of warmth and suppleness. She was applauded enthusiastically and recalled in spite of the lateness of the hour.

CHICAGO EVENING AMERICAN

Melius' Flawless Voice Charms at Benefit Concert

BY HERMAN DEVRIES.

Claudia Muzio, prevented by indisposition from appearing in recital at the Auditorium yesterday for the benefit of the Illinois Club for Catholic Women, was replaced at the classic eleventh hour by Madame Luella Melius, coloratura, too well known to Chicago and the musical world to need reintroduction. Madame Melius was in excellent voice. We have never heard such coloratura singing since the early days of Madame Galli-Curci on the stage of the Auditorium.

It does not matter that Madame Melius sang the Benedict "Capitana." What does the vehicle mean when a public is regaled with such limpidity of quality, such clarity and brilliance of upper tones, coloratura of extraordinary fluency, rapidity, correctness and beauty, a trill matchless in the world today, intonation that is a veritable pitch-pipe of faultlessness? Besides all this, the medium and lower registers of Madame Melius voice have gained immeasurably in color and volume.

As I said before, such bravura singing has not been equaled, much less surpassed, in the last decade. Complete success, of course, plus the usual prima-donna playing of accompaniments to the usual prima-donna encore songs.

ST. LOUIS TIMES

MELIUS OPENS LEAGUE SEASON WITH RECITAL

Famed American Soprano
in Fine Program at Odeon
Concert.

By OSCAR CONDON.

Mme. Luella Melius, American coloratura soprano, made her initial bow to a St. Louis audience at the Odeon last night, where she opened the current season of the Civic Music League.

The singer presented a stunning appearance, and with an interesting program, created a fine impression on the large assembly.

Mme. Melius possesses a st. unalteredly pleasing and even middle register, with a warmth of texture, seldom found among coloraturas, and her florid passages, trills and arpeggios in the extreme upper register, are true of intonation and executed without effort.

Songs and arias in Italian, French, German and English were included in the program, to which several encores were added, the last of which was "The Last Rose of Summer," to which the artist played her own accompaniment.

CINCINNATI TIMES-STAR

MELIUS REVEALS PERFECT VOICE

With the song recital of Luella Melius at the Gibson roof, on Tuesday morning, the Matinee Musical continued the long line of its artistic successes. Concerning this singer and her program, there will be today nothing written which is not couched in terms of superlatives. To this generation the voice of Adelina Patti is but a tradition, its vocal glories, its vocal perfections, are but no more than history. Luella Melius is an American. If Patti's voice was more tonally perfect, more graciously contoured, if her lyricism in song was lovelier and her voice more than that of our American heard yesterday there are no existing standards by which to announce Patti as Queen of Song, ranking vocally higher than Luella Melius. It was a sensation certainly.

Luella Melius has a voice of flawless perfect in every register as to display those "overtones" in vocal effect which occasionally strangled in instruments exhibit when skillfully played. Patti's voice possessed these overtones in opulent perfection. So too the voice of Melius, rounded and shimmering in iridescent color, from lightest highest tone to lowest glowing utterance. Extravagant praise today musical Cincinnati will ring with extravagant praise of Luella Melius. The artistry of Melius in coloratura work can hardly ever have been exceeded by Patti or any other. There is no existing record of any singing at all before Melius calmly singing a descending chromatic scale and as calmly adding to it an ascending chromatic in the same phrase without interruption. Mere vocal gymnastics truly but without precedent.

And to continue announcement of the gospel of perfection where Luella Melius is concerned it is a fixed belief that here is the most perfect voice tonally the most exquisitely even in register, equipped with the most perfect coloratura decoration evenness of scale and every other possible attribute of a singer which, so far as personal knowledge goes, exists in this musical generation. Our countrywoman is a phenomenon in voice, in song. She is also an artist and a musician. Her recital was the most extraordinary, most surprising thing artistically, which people of this era in Cincinnati, accustomed to concert-going, have ever heard. This is the sober reason verdict of the assembly which heard her sing and of the professionals whose delightful duty it is to record her success.

FRIDAY, JANUARY 13, 1928. THE OREGON DAILY JOURNAL, PORTLAND, OREGON.

LUELA MELIUS SCORES TRIUMPH IN Soprano Gives CONCERT DEBUT

Fine Program Of Gems

By J. L. Wallin

A COLORATURA soprano of the true type is Mme. Luella Melius, presented in concert Thursday night in the Shrine auditorium in the Chloe Nero series with Vernon S. Behymer as accompanist and Robert E. Millard, flutist, assisting with the obligatos in three operatic arias.

This was Mme. Melius' debut in Portland and in the Pacific Northwest in concert and her first appearance as a radio artist, the concert being sent over the air as are all of this particular series. Recording contracts have prevented her in the past from singing before the microphone.

Mme. Melius is one of the prima donnas of the Chicago Opera company and has won ovations and laurels in Europe where she began her professional career after studying with the famous Jean De Reszke, although an American singer, born in Wisconsin.

The program chosen for Thursday night's concert was one of gems for the coloratura, including "Caro Nome" from "Rigoletto," "Charmant Oiseau" from "Oerle du Bresil," the Shadow son from "Dinorah," the Polonaise from "Mignon" and the aria "La Capitana," and two groups of songs in French, German and English, most of them with passages demanding great flexibility of voice, wide range and perfect control.

Besides her voice of beautiful quality, Mme. Melius has the personality that wins friends. She responded with several extra numbers when recalled time and again.

THE WASHINGTON DAILY NEWS: THURSDAY

Melius, in Many Moods, Wins Ovation in First Recital Here

LUELLA MELIUS and her "million dollar" trill captivated the audience at Poli's yesterday. A rara avis whom Washington has grown to know and to love in opera, she will henceforth occupy a niche among the lyric songbirds of our recital stage.

Here is a singer for whom the tumultuous applause that greeted her was none too great. She is one whom the discerning musical audience can well laud in her performance of the difficult and spectacular, for she encompasses the grace of the lyric and the attraction of the dramatic as well.

Her astonishing technic is easily recognizable, for Melius has mastered in all its perfections the manifold complexities of a coloratura's art. She knows all the secrets of what are now often irreverently spoken of as fire works—floritura, trills, staccatos, scales (diatonic and chromatic); and also a number of things that are not classed as fire works—legato, mezza-voce, the "spinning" of the tone, the "singing on the breath," the blending of registers, the equalization of the whole vocal range, and clearness, correctness, and beauty of diction.

SAN FRANCISCO, MONDAY.

Luella Melius Wins S. F. In Concert

By Mollie Merrick

Luella Melius made two appearances with the San Francisco Opera Company during its recent season, singing the roles of Gilda and Lucia. Her program, drafted along the lines that best display her gifts, bore out the promise of her operatic appearances.

Surprising Effects

This artist is able to give her audience the pleasure that good pitch and intonation can bring whenever one hears her, it would seem. Her voice, without the bulwark of the orchestra, is a reliable instrument, and her effects, studiously planned, are often surprising in their elasticity and virtuosity.

VICTOR
RED SEAL
RECORDS

Vienna

(Continued from page 8)

great and often misguided ambitions. The rest was lovely orchestral music—too lovely, in fact. A whole evening of unalloyed sweetness is too much to bear these days.

Virtuosos are not usually pathmakers for new music, which is an ungrateful mission at best and particularly in Vienna. Hats off, then, to Louis W. Krasner, the talented boy from the U. S. A., who treated us to the first European performance of Joseph Achron's violin concerto. One doesn't know which to admire more, the remarkable playing of the boy or his desperate enthusiasm for so difficult a piece. But Krasner triumphed over the fearful difficulties of the work, indeed over the concerto itself, which is anything but grateful. He registered an enormous success and strengthened it with a reading of the Brahms' Concerto which was admirable and evoked enthusiastic applause from a full hall. His teacher, Professor Eugene Gruenberg, has every reason to be proud not only of his own fine cadenza for the Brahms' concerto but also of his gifted pupil, whom a prominent Viennese critic ranks next to Jascha Heifetz!

WHAT'S HAPPENED TO THE MODERN CONCERT?

The Achron work is another evidence of the decadence of the concerto. The few that are written at all nowadays are mostly of a problematic nature. Have the violin and the piano outlived their roles as solo instruments with orchestra? One might almost answer in the affirmative, at least as regards the piano. Witness Bartok's Concerto, contemporary prototype of the species; or Prokofiev's piano concerto No. 3, which Stefan Askenase recently played here under Egon Pollak. Both with Bartok and Prokofiev the piano is little more than an orchestral instrument, and a member of the percussion family at that. Askenase proved himself a child of the times, however, and a first-rate pianist, for he played Prokofiev's work with overwhelming effect.

He was a part of the latest pianistic wave which went so high that it bore but few members of the profession on its crest. Among them, of course, was Bachaus, whose second and third recitals again caused riots of enthusiasm

in crowded halls. There were numerous requests for a third concert which lack of time prevented fulfilling. Another was Mark Hambourg who meted out his big talent in small coin, with an evening of variations and dances. And Kirk Ridge, an American who has been acquiring his last "polish" in Vienna, made a worthy figure in such dignified company, which is saying a good deal for this still very young man.

KATHARINE GOODSON AND CHOPIN'S TWO "B's"

Katharine Goodson's recitals are now a regular and firmly established annual event in the musical life of the city. This year the distinguished English pianist worshipped at the shrine of Chopin. The two "B" sonatas which made the corner stones of a formidable program were executed in grand style. Though Miss Goodson is British by birth, Vienna may well pride herself on the great artistic achievements of this "London Carreño." It was here, under Leschetizky, that the pianist laid the foundations of her career.

A Viennese product, too, is Jan Smeterlin, Polish by birth, British by residence, and cosmopolitan by activity. He is the "twilight pianist" par excellence, the true interpreter of the lyric moods of Chopin nocturnes. His many friends and admirers greeted his return with open arms and applauding palms.

FLETA FEVER

A hectic atmosphere prevailed at the recent concert of Miguel Fleta. The audience was divided into two groups, both of whom wore a triumphant "I told you so" smile on their faces. Nine years ago, a mediocre Italian stagione at the Volksoper brought us a sweet-voiced, unknown Spaniard whom the opera fans at once proclaimed the tenor of the epoch, while the discriminating public bewailed his lack of culture and his prima donna manners. Both proved to be right. Fleta has become an idol of three continents, yet his mannerisms are intensified rather than cured. His Vienna program was a potpourri. He displayed an abundance of beautiful head tones, interspersed with rather brutal fortissimo effects. On the whole, it was the sort of concert that made the judicious grieve, but gave joy to the followers of the hero cult. The latter being in the majority, Fleta's re-entry into Vienna was a triumphant success.

PAUL BECHERT.

Intercollegiate Glee Club Contest Held in Easton

The Intercollegiate Glee Club Contest of Easton, Pa., was held at the Easton High School on the evening of February 25, four Eastern colleges participating.

The program opened with a selection by each of the contestants, ranging in musical popularity from J. S. Bach to Reginald DeKoven. Following this, the prize song (Sibelius' Broken Melody) was sung in turn by Haverford, Franklin and Marshall, Lafayette and Susquehanna. The splendid renditions reflected great credit on each organiza-



J. WARREN ERB,

director of the Lafayette College glee club, the winning organization at the recent Eastern Pennsylvania Intercollegiate Glee Club Contest.

tion. After the contest each club sang its own school song, and at the conclusion of two Sea Chanteys, sung by the Lafayette Male Chorus under the direction of J. Warren Erb, the decision of the judges was announced. First place and the cup was given to Lafayette, whose director, J. Warren Erb, was largely responsible for the contest. The decision of the judges, Albert P. Pickernell, Dr. J. Fred Wolle and Claude Rosenberry, was unanimous and the storm of applause which followed the announcement showed that the audience concurred in the decision. Each club sang well, but the expert training of Director Erb gave to the Lafayette chorus a touch of virtuosity that was unmistakable. Second place was given to Haverford. The winning organization will compete in the Intercollegiate Contest at Carnegie Hall, New York, on March 10.

The program closed with Kremser's Prayer of Thanksgiving, sung by the combined glee clubs under the direction of J. Warren Erb. H. N.

The Revelers to Tour

The Revelers are announced by Concert Management Arthur Judson as "something new in music." The personnel of this organization consists of four male voices and a pianist—James Melton, Lewis James, Elliott Shaw and Wilfred Glenn, singers, and Frank Black, pianist—and the programs they present are made up of a great variety of music, from the classics to the moderns and jazz. An outline of the history of these singers gives the information that they decided to break away from the traditional quartet manner and sing orchestrally. That they have met with success is evident from the fact that they are appearing regularly on radio programs and that during 1926 one million of their Victor records were sold. Last summer The Revelers made several appearances in London which were sponsored by royalty and which proved a great success, the Duke and Duchess of York stating "We are so glad to hear you again, even better if possible than last time," and the London Times declaring that "The Revelers have quite taken London by storm. Their debut was an enormous success. They are quite the best male singers we have heard."

Up to the present The Revelers have confined their work to radio and recording, but arrangements have now been made which will permit them to make a concert tour in America for one month, from January 15 to February 15, 1929. They will present a program which they designate as Americana, in which they trace the development of American popular airs down to the minute.

Braun and Quine in Fine Recital

Robert Braun, pianist and director of the Braun School of Music, Pottsville, Pa., appeared in a recital recently at his studio which was arranged for his friends of the Shakespeare Society. Mr. Braun gave of his best, displaying great technical skill and musicianship in a program of Bach, Liszt and Godowsky, the last mentioned composer being represented by his Tango, Moment Musical, and the Litany and All Souls Day, which is dedicated to Mr. Braun. John Quine, baritone, shared the program with Mr. Braun, and whether in the heroic numbers or in the lighter vein, his renditions met with the approval of the audience. Margaret Dunn was the accompanist for Mr. Quine and gave excellent support at the piano.

Coming Tour of La Argentina Not American Debut

The American tour next fall of the well known Spanish dancer, La Argentina, will not be the first appearance of the danseuse in this country, as was stated in the issue of February 23. She made her American debut at the Maxine Elliott Theater some ten or twelve years ago under the management of Catharine Bamman; her forthcoming visit, under the management of the Metropolitan Musical Bureau, will be her first American tour.



"Mr. Gunster is endowed with a voice of great richness and beauty."—*Clarksdale Register*.

Frederick Gunster.
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Press Reviews, Town Hall Recital, Feb. 10, 1928

"A pianist who on many occasions has won the favor of concert audiences with his *artistic playing*. His playing showed *fine musicianship* and *command of sympathetic tone-color*."—*N. Y. Times*.

"A matter of *engrossing interest* was Mr. Leopold's resuscitation of Grieg's fine "Ballade"—that ingenious series of robust and poetic variations upon a Norse melody of melancholy cast, which represents Grieg's most ambitious and successful pianistic flight."—*H. F. Peyser, N. Y. Telegram*.



Press Comment, Town Hall Recital, Feb. 10, 1928

"This *serious and assiduous pianist* gave his recital which brought the artist a *very honorable success*. Mr. Leopold possesses an unusually broad musical intelligence combined with a touch rich in nuance and a very clean technique."—*N. Y. Staats-Zeitung*.

"Ralph Leopold again demonstrated his *superior talent* for the instrument and its music. He has a large measure of technical facility, *tone of unusually fine texture and refined musical sensibility*."—*N. Y. American*.

Eminent Pianist and Leading Wagnerian Exponent

"In meticulous daintiness and precision, Ralph Leopold's pianism seemed redolent of mid-Victorian flower gardens. The mild refinements of his style would doubtless have enraptured the delicate ears of those days of tinkling, square keyboard instruments. Doubtless also the severe music tutors then rampant would have nodded approvingly at the *strict, unswerving course of Mr. Leopold's rhythms and the many niceties of his fine-spun readings*."—*Noel Strauss, N. Y. Evening World*.

"Ralph Leopold, a pianist who is not a stranger to our concert stage. Mr. Leopold's playing was *notably skillful and fluent*, free from hardness or overwrought fortissimos. Jongen's Walloon Rounds were pleasantly tuneful."—*N. Y. Herald Tribune*.

"His style had *clarity and much intelligence*. His reading was greatly enjoyed by his many listeners and so he added a Chopin nocturne as an encore. His delivery of the Grieg ballade was *artistic and musical* and the same comment applies to the Scriabin "Poeme Satanique." His playing of the Satanic poem was so much liked that he added an encore. He has never appeared here in his delivery in a more favorable light, if as favorable, as he did in his general work. There was a constant regard for good piano tone, *high technical standard of finger work and a clear conception of the content of the music he interpreted*."—*N. Y. Sun*.

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COVENT GARDEN

"Sang the Valkyries' song splendidly and evinced energy and insight throughout in her singing and acting."—*London The People*.

"Hers is an exquisite voice with the abundant power and reserve which Wagner demands."—*Cincinnati Commercial Tribune*, 1927.

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**A Close-Up of France's Eminent
Composer**

By MILTON BLACKSTONE,

Violist of the Hart House String Quartet

On January 15 in the Gallo Theater, New York City, under the auspices of the Pro Musica Society, Maurice Ravel—France's distinguished composer—made his New York debut.



MAURICE RAVEL

It was my good fortune, as a member of the Hart House String Quartet, to be with Ravel not only on the stage but in the same dressing rooms, both before and after the concert. All the artists who participated in performing his compositions that night had previously arranged to meet at the theater at eleven o'clock in the morning to play through the program. We were on the stage rehearsing the *Allegro Brillante* for harp, flute, clarinet and string quartet, when we suddenly felt the electric magnetism of some great personality drawing our attention away from the music before us. Unostentatiously, without a sound, Ravel accompanied by the president of the Pro Musica Society, had entered the darkened auditorium. No one saw or heard him enter, but all felt his presence. Our rehearsal ceased for a moment, we peered into the darkness, whereupon Ravel came forward, stepped upon the stage and greeted us all. He is about five feet three inches in height, weighs, I should judge, a hundred and fifteen pounds, and is fifty-three years of age. He has a vigorous, elfin physiognomy, sharpened to the edge of a razor.

In the presence of this slight, aristocratic, refined, gray-haired gentleman who bore himself with such simplicity, I felt that here was a man who had but to will and all would do his bidding. The charming manner in which he suggested tempi and rallentandi, and his delight with everybody's efforts to give a performance which would please him put us all at our ease, and before long I was aware of the fact that we were conversing together as though we had known each other for many years. If I met Ravel on the street, I should not take him to be the eminent composer whose works are played and listened to by people all over the world. I would rather imagine by his immaculate appearance that he was a financier with artistic tendencies or perhaps a successful lawyer, as his piercing eyes seem to look right through you. His long gray hair, combed straight back and carefully pomaded, his spats and walking stick, and the artistic choice of his carefully pressed clothes are typical of the interested beholder of the care, refinement and precision characteristic of Ravel's music.

I noticed that Ravel is a great listener; those who spoke to him could speak as long or as quickly as they chose. He never interrupted, but after a deliberate moment would give his answer with rapierlike rapidity. Like his music, he is witty, brilliant and melodic. At the concert in the evening I noted the same meticulous care in his full-dress attire which had attracted my attention to his appearance in the morning. He was not excited or impatient. This concert which put all the other participants on tiptoes seemed to mean nothing but a big party to Ravel; judging by the way he acted we might have been gathered at his home in France. Behind the scenes he was a perfect host, when in reality he was the guest of all those hundreds of people in the theater who crowded the stage, sat on the floors at the rear and filled every seat in the auditorium. In truth, he is the guest of all music lovers in the United States and Canada, who will be fortunate enough to be honored by his presence in their respective cities.

When it was time for us to begin the program with his string quartet, I saw him follow us out of the dressing room and watched him take a seat on a soap box in the wings. I did not see him again until we came off the stage, and he was most kind in his remarks on our performance of the most important of his earlier works. It was his turn to appear next, and he walked on the stage laughing heartily at a witty remark which one of the artists had made. The huge audience rose to its feet and gave him a right royal welcome. Carefully placing his spectacles upon his nose he sat down at the piano and played from music his *Sonatine* just at though some friends whom he had been entertaining to dinner had prevailed upon him to play a piece. That was his attitude during the entire evening—the host par excellence; always smiling, gracious with encores, bowing, assisting, serving—serving that delicious music of his which has enchanted the world.

Critics Pleased with Austral's Singing

Florence Austral is creating a sensation wherever she is heard, and the press is as enthusiastic about her as is the public. The *Toronto Evening Telegram* calls her "Australia's greatest singer, not even excepting Melba," and of John Amadio, flute player (Miss Austral is in private life Mrs. Amadio) the same paper says that he is "beyond doubt one of the world's foremost masters of the instrument." It also says that "Some critics of distinction have called Florence Austral's voice the greatest in the world." The *Detroit Free Press* says that Mme. Austral's "dramatic soprano voice proved of such extraordinary quality that her success was instantaneous."

E. Robert Schmitz Misquoted

E. Robert Schmitz is quoted as being skeptical about the Theremin invention. On the contrary, the invention itself evoked Mr. Schmitz' admiration and interest in all its possible developments. Mr. Schmitz' skepticism is in placing racks before the orchestra, with antennae and having men make motions. Whatever the musicianship of the men, the music will be imperfect, if we must remind people of what is written, rather than improvisation. He believes that instruments will be evolved to perform exactly written

music, which will be more complicated than the ones in use today.

Maine Music Festival to Be Held in Bangor

Preparations are now under way by the Eastern Maine Musical Association for the thirty-second festival, which will be held in the auditorium, at Bangor, on May 1 and 2. The Cleveland Orchestra, under Nikolai Sokoloff, with Rudolph Ringwall, a native of Bangor, as assistant conductor, will be the festival's instrumental organization. Clarence C. Stetson, president of the association, announces that the festival chorus of Eastern Maine will be augmented by the best voices obtainable from the University of Maine and other educational centers. Units of this chorus are now in rehearsal in a half dozen Maine cities and towns. At the University of Maine the faculty has recognized the value of this chorus work by granting regular class credit for the time spent in rehearsals. While the festival program is the immediate task in hand, one of the results of this chorus work will be a complete course, at the University of Maine, in the history, development and interpretation of choral music.

Similarly, music work in upper classes at the Bangor High School has been reorganized, and a festival chorus formed from the glee club and other voices. The rehearsals are scheduled as regular class work in school hours. F.

Althouse and Middleton Dispense "Genuine Pleasure"

To quote from the letter of the director of music of the city schools in Hartford, Conn., where Paul Althouse and Arthur Middleton recently gave one of their joint recitals: "Please know that Althouse and Middleton gave a wonderful concert last evening and again this morning before twelve hundred students of our high schools, this being the third in the series for this year. We have had some fine artists in our course but none who have given more genuine pleasure."

Quartet for Halifax Festival

Lillian Gustafson, soprano; Grace Leslie, contralto; Allan Jones, tenor, and Frederic Baer, bass, compose the quartet of artists who will sing again (with the exception of Jones) at the Halifax, N. S., Festival on April 16, 17 and 18. A diversity of programs will be given by the singers who scored such a success at this same festival last season that they were re-engaged.

Ralph Angell's Playing Well Received

Ralph Angell, as usual, created an excellent impression when he accompanied Francis Macmillan at his Chicago concert last month. Said the *Tribune*: "Ralph Angell supplied splendid accompaniments," and the *Journal of Commerce* wrote: "Ralph Angell made the piano talk for Mr. Macmillan."



**BORIS SASLAWSKY
Russian Baritone**

.... "Mr. Saslawsky sang sympathetically and with ravishing tones, every note artfully molded to its accompanying word."—*Greta Bennett, New York American*.

.... "a rich, full voice."—*Evening World*.

.... "a voice of pleasing quality."—*Herald Tribune*.

.... "a musician with a sense for the fitness of moods."—*Telegraph*.

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Alice Zeppilli Sings Witmark Publications

Alice Zeppilli, formerly of the Chicago Grand Opera and the Paris Opera Comique, in her appearances at the Palace Theater, proved that the American vaudeville audience is fully capable of emphatically approving and enjoying the so-called classics in music when presented in the finished and brilliant manner that marks the real art of an accomplished artist. She created a real sensation with her singing of operatic arias. Her finished singing and her engaging personality both contributed to the really extraordinary success she registered. Mme. Zeppilli made a single



ALICE ZEPPILLI

concession, if it can be called that, to what are popularly supposed to be the tastes of a vaudeville audience. In other words, she included one frankly popular number. The audiences that crowded the Palace all week showed their appreciation of this in no uncertain fashion, and the singer certainly made the number stand out quite brilliantly. This song was I'm Away From the World When I'm Away From You, a very tuneful and engaging waltz ballad by Lew Pollack, who has distinguished himself as a past master in writing some of the greatest successes of this kind in recent years. Mme. Zeppilli was frankly delighted with her success in this number, and, responding to the insistent demand for more, sang two of the late Victor Herbert's greatest song favorites, Kiss Me Again and Ah! Sweet Mystery of Life. All three numbers are published by M. Witmark & Sons.

Katherine Bellmann Studio Notes

Elliot Golde, baritone, appeared in recital at the Pythian Temple on January 14, singing operatic arias, German and English songs. Elizabeth Biro, formerly of the Royal Opera at Budapest, took part in two benefit concerts given at the Julia Richmond and Washington Irving High Schools. Nancy Trevelyan, former prima donna of the Bare Facts revues, gave a song recital at the Dominican Academy, Caldwell, N. J. Emily Swain has been engaged for weekly appearances at the Brooklyn Heights Academy.

Lillian White and Dorothy Sutton, who appeared in The Proud Princess, have been engaged for a Ziegfeld production of The Three Musketeers. Recent radio programs have been given by Ella Vanson, Wilma Miller, Gertrude Penzner, Fern Gray and Selia Schiffren.

Gertrude Penzner sang at the Hotel Majestic, February 11 and on the Mercantile Exchange program January 22. Natalie Ritt sang with marked success in a concert at the Mosholou Parkway Public School No. 8. Celia Schiffren was soloist at the Zionist League luncheon of February 13. Bobby Miligan is on tour with The Desert Song, now showing in Montreal and Toronto. At the regular studio tea recital of January 8, the following singers participated in the program: Marion Bergman, Clara Fay, Josephine Roberts, Ella Vanson, Fern Gray, Nancy Trevelyan and Elliot Golde. All are artists from the Katherine Bellmann Studio.

Dora Rose Sings Over Radio


Dora Rose sang over WGBS on February 13 when Deems Taylor gave a lecture on Russian folk music. Miss Rose was heard through the microphone in three numbers, included in which were Rachmaninoff's Soldier's Bride and Slumber Song, which she sang expressively and in a clear voice which was true to pitch. At the conclusion of the radio program, the soprano sang the following numbers for the audience which had gathered to attend the Russian Exposition: Gretchen am Spinnrad by Schubert, Knabe and Veilchen by Wolf, Chanson legere by d'Erlanger and Ha-

banera, a Spanish song, by Fuentes. Joseph Shuldner was the accompanist.

Miss Rose has a large repertoire which includes selections in eight languages. Following one of her New York recitals, the critics commented on her "voice of natural beauty, emitted with good taste and admirable style" (Grena Bennett in the American), on her "unusual intelligence" (W. J. Henderson in the Sun), and upon the fact that she "betrayed a voice of freshness and charm" (Harold Strickland in the Brooklyn Times).

London Critics Pay Tribute to Beatrice Harrison

From London come splendid accounts of Beatrice Harrison's most recent concerts in that city. On February 5, in the Times, Ernest Newman writes: "Beatrice Harrison, by her performances of music so diverse in moods and styles as a Handel sonata and the long unaccompanied sonata of Kodaly, again established her right to be regarded as the best of our English cellists; she enters with equal ease and ardor into the older formal music and the freer improvisatory style of the present day. She has made the Kodaly sonata her own. It seems to exploit every device of which the cello is capable, and it must be exceedingly difficult; but Miss Harrison's mastery of it and of her instrument are so complete that the hearer is spared all sense of strain. The sonata is one of the most remarkable and fascinating of modern works. It is a great achievement on the composer's part to have organized so coherently a seemingly rhapsodical solo work but its unity, one imagines, could easily fail to 'come over' if there were any failure on the player's part, either in technic or in intellectual grasp."



"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Miss Harrison carries the thing off so successfully and convincingly that a casual hearer might be forgiven for not realizing how difficult it is."

The Morning Post, on February 3, notes that "following her recent successes in America and in Italy, Beatrice Harrison gave a cello recital at the Wigmore Hall Wednesday. She began with two short arrangements and allowed us at once to recognize the warm lyrical tone and the fine, strong phrasing with which we always associate with her playing. It is fairly safe to assume that Beatrice Harrison is one of the very few players who can rise to the composer's demands. She identified herself completely with the alternating moods of rhapsody and vehemence the purely lyrical and the purely rhythmical passages (Kodaly's Sonata). Her mastery was even more clearly evident when these elements were combined as in some of the episodes of the last movement."

The Daily Telegraph on February 2 describes Miss Harrison as "an artist whose manner, outlook and temperament are her very own, even though there is not a hint in her performance of that eccentricity which less gifted musicians use to advertise their independence. She is in complete sympathy with the music of Handel, but she is on equally intimate terms with the idiom of Zoltan Kodaly."

Engagements in Liverpool, Southampton and other English points were fulfilled last month, after which Miss Harrison will again go to Berlin and Vienna for several late spring concerts. The young artist will spend the summer on her father's estate in Surrey taking a much earned rest before returning to America to begin a transcontinental tour the latter part of November.

Montani Honored

Nicola A. Montani is the recipient of the Papal honor of the Count's Cross. This cross is of gold, mounted on white enamel, with the photograph of Pope St. Sylvester on it. It is suspended on a red and black ribbon. Accompanying it is a Papal brief on parchment signed by the Papal secretary of State Cardinal Gasparri conferring the degree of

Knight Commander of the Order of St. Sylvester on Mr. Montani.

Louis Cheslock's Symphonic Prelude to be Given in Baltimore

Louis Cheslock was born in London on September 9, 1899. At an early age he came to America, and when about thirteen years old began his studies in music at the Peabody Conservatory, Baltimore. A few years later he received the coveted diploma, and is at present associated with the school as instructor in violin and harmony.

In the field of composition Mr. Cheslock has achieved recognition, his orchestral and instrumental works having been performed in the leading cities and a number of his pieces having won prizes in nationwide competitions. Some of his tone poems and dances for orchestra have had their premiere performances by the Baltimore Symphony Orchestra under the baton of Gustav Strube, his former teacher. In this organization Mr. Cheslock plays first violin.

Mr. Cheslock's newest opus, a Symphonic Prelude, will be given its premiere with the Baltimore Symphony Orchestra on April 8, under the composer's baton and at the invitation of Frederick R. Huber, Baltimore's Municipal Director of Music. This performance will mark the first appearance of Mr. Cheslock as conductor. The work is in the nature of a tone poem, suggested by Maurice Hanline's Symphony of the Moon. The music, while not following strictly the form of the poetry, carries out its feeling and mood. The opening is marked Larghetto, in which the cellos (followed by the basses, and later by the tympani) give out the rhythmic pattern over which the violins and violas play the motive forming the basis of the composition:

Foot-loose, he followed the moon,
 Over the hills, beyond all caring,
 His song forever a trifle out of tune,
 Moon-mad, way-faring.

After this short introduction the horns usher in the first theme, taken up by strings and wood wind. A short episode leads to the second theme, scored for flute, with a pianissimo accompaniment. The development leads to a lyrical outburst (an outgrowth of the thematic material) after which an agitato section, based on the motive, builds up to the climax, which reaches its peak on the opening rhythmic pattern. A swift decline—and the flute solo re-enters, fol-



Cecelia Norfolk Eareckson photo

LOUIS CHESLOCK

lowed by a re-statement of the first theme. The Prelude closes with a brief coda, in which the horns and violins recall fragments of the main theme, with the wood wind sustaining a high pastoral organ-point.

Mr. Huber has arranged to have the Lyric Theater, where the concert will be held, connected with WBAL, from which radio station the music will be broadcast.

Jonás Pupil Successful in Philadelphia

Le Roy Anspach, a pupil of Alberto Jonás, appeared recently at a concert given by the Philadelphia Music Club in the ball room of the Bellevue-Stratford Hotel. The Philadelphia Evening Bulletin praises the young pianist highly stating that "he gave a delightful performance of a Gluck andante, playing with ease and careful phrasing that lent added charm to the number. The Hungarian Rhapsody No. 11 of Liszt also was deserving of praise."

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GIANNINI WINS TRIUMPH.

Ovation for Half Hour After "Butterfly" Performance in Hamburg.

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By Wireless to THE NEW YORK TIMES.

BERLIN, Feb. 28.—Dusolina Giannini scored in "Madame Butterfly" at the Hamburg Opera tonight one of the greatest triumphs ever accorded an American singer. She held the audience from the start, and had to take five curtain calls after the first act and fifteen at the end of the performance. The final ovation lasted nearly half an hour.

There is a possibility that her success will help solve the difficulty her manager is experiencing with the municipal and national opera houses in Berlin, the former having engaged her to sing "Butterfly" and "Forza del Destino" before she appears at the National in "Aida" and "La Juive." The controversy between the managers is as to which house she shall appear in first.

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New York Concerts

(Continued from page 10)

program consisted of concertos by Handel, Corelli-Malipiero, Locatelli-Scherling, and Bach, and separate numbers by Geminiani-Martinuzzi, Bossi, Bach, and Bach-Wilhelmj. The Bach concerto was for three pianos and strings and was played by Olga Samaroff, Rudolph Ganz, and Ernest Schelling. With such an array of talent it is needless to say that the performances throughout the entire evening were magnificent. The effects gained by this great body of strings were extraordinarily beautiful, and the contrast between the small group of solo instruments and the great tutti was extraordinarily lovely.

Elsa Pachinger

Steinway Concert Hall was well filled by auditors who found great satisfaction in the singing of Elsa Pachinger on February 28, for the handsome girl has a mezzo soprano voice of unusual quality, sings with warmth and intelligence, and enunciates in three languages with distinctness. Following La Gioconda and Flotow arias she sang a German group, Schumann's Widmung having much spirit, Ich Grolle Nicht full of dark low tones, lovely poise in Mondnacht, and fine climax in Grieg's Ein Traum. Saint-Saëns' aria Amour, Viens Aider (Samson and Delilah) was distinguished by lovely quality of voice throughout, a high B flat and low A flat showing an ample range. Consensus of opinion was that the closing group, by the American composers Schneider, Carpenter, MacFadyen, Cadman, Dunn and Mana-Zucca, was the climax; in them Miss Pachinger's voice and style shone brilliantly. She had to repeat Cadman's I Hear a Thrush, and encores sung were Ah Love But a Day (Gilbert) and the Spanish Tu (Fuentis), the listeners lingering and applauding without stint. Charles A. Baker was the sympathetic accompanist of the evening.

Barbizon Recital

The intimate Tuesday evening at the Hotel Barbizon on February 28 brought as soloists Dorothy Helmrich, an Austrian mezzo-soprano, and Hans Kindler, cellist.

Miss Helmrich, who was heard to advantage in New York a couple of years ago, presented two groups of songs, the first including Bizet, Brahms, Monro and Faure, while the second consisted of a number of English songs. Both in quality and voice and her manner of delivery the singer gave much pleasure.

Mr. Kindler played numbers by Purcell, Pergolesi, Valensin, Valentini, Glinka, Delibes and De Falla with his customary technical finish and tonal charm. The audience was of goodly dimensions and signified its entire appreciation of the artists' efforts.

FEBRUARY 29

Hall Johnson Negro Choir

The Hall Johnson Negro Choir gave a concert at the Pythian Temple Auditorium on February 29; offering a program of spirituals and Negro folk songs, some of them sung by male voices alone and others by the mixed choir. This chorus, which is conducted by Hall Johnson, a Southern Negro, who gives the choir his name, is certainly one of the best of its kind. Mr. Johnson is obviously a thoroughly well trained musician and he has had the wisdom not to attempt to constrict his Negro singers into any too well regulated renditions and interpretations. He has wisely allowed the choir to sing pretty much in its own way, the way Negroes sing when they get together merely for their own amusement and entertainment. This method of approach results in ample freedom and vitality. The individual voices and voice groups are of excellent quality, and the entire effect is one of sonority and tonal beauty. It seems unnecessary to give the names of all the pieces on the extended program. There were about twenty numbers and some additional encores. A good many of the choruses were arranged by Hall Johnson himself, and several of them were his own compositions and proved him to be a musician of creative ability. The songs were not only spirituals, but also work songs and reels, reel being the term used by Southern Negroes to designate their non-religious social songs. There were a good many incidental solos, and altogether the impression was given of a sort of polyphonic writing by the fact that at first one voice and then another voice took the melody, and there were many outstanding basses and inner parts. Altogether this choir made a remarkable showing and must be designated as a distinct addition to the field of Negro music.

The Elshuco Trio

There was a certain spontaneity in the response which the Elshuco Trio elicited from the audience which gathered in the Engineering Auditorium on February 29 for the fourth and last subscription concert of the season, which demonstrated in no uncertain terms that the playing of these artists was of a standard which entirely met with the approval of the listeners. And that the standard was a high one may be judged from the fact that the audience was discriminating, being made up chiefly of musicians. The personnel of the Trio includes William Kroll, violin; Willem Willeke, violoncello, and Aurelio Giorni, piano, all of them serious musicians whose unity of purpose and devotion to the classics make their readings completely enjoyable to connoisseurs and lovers of chamber music. The trio alone was heard in only one number at this concert, the second version of the Brahms trio in B major, op. 8. In the Beethoven quartet in E flat major the trio was assisted by Conrad Held, viola, and in the Schubert quintet in A major, op. 114, which was played in memory of the centennial of Schubert's death, by Mr. Held and Emil Mix. Following the theme and variations in the Schubert work, there was an ovation for the performers.

Hazel Jean Kirk

A young and prepossessing violinist from Cincinnati made her bow to New York in recital at Steinway Hall on February 29. Miss Kirk, a pupil of Ysaye, played a long and exacting program, which in addition to shorter pieces contained Mardini's E minor concerto, Suite in A minor by Sinding and the Carmen Fantasia of Hubay.

In addition to the dignity of style and method one would naturally expect from a talented Ysaye pupil Miss Kirk

possesses a full and sympathetic tone, genuine musical temperament and insight and a mechanical equipment amply sufficient to cope with the intricacies of the works she presented. The young artist's charm and skill made a distinct impression on her audience.

Florence Moxon

A large and appreciative audience, numerous bouquets of flowers, and really good playing were the outstanding features of Florence Moxon's first New York piano recital, which was given in Town Hall on February 29. The program opened with a Bach partita, transcribed by Harold Bauer; continued with numbers by Scarlatti and Gluck-Saint Saëns; a capriccio, an intermezzo and a rhapsodie by Brahms; a Debussy work; and two new compositions by Frederic Hart, entitled Gulls at Sunset and On a Fête Night that were receiving their first hearing. The final group was comprised of an impromptu, a nocturne and a ballade of Chopin.

Miss Moxon immediately impresses one as a capable technician and sensitive musician. The mechanical difficulties of her instrument have been mastered, clarity in intricate and rapid passage work, and adequate pedal technique being two notable characteristics of her playing. Her style combines delicate shading effects with volume and brilliance.

MARCH 1

Frances Sebel

Frances Sebel, soprano, gave a recital at Town Hall on March 1 during the course of which she gave some extraordinarily fine interpretations with a vocal quality that sets her forth as a singer of unusual merit and charm. She sang a program of great variety, including in it all sorts of things that are unusual, to the manifest delight of her audience, which grew more and more enthusiastic as the evening progressed from one interesting work interestingly interpreted to another, and yet another, to the final beautiful song, Awakening, by Walter Golde, her accompanist. Her opening number was Schubert's Der Hirt auf dem Felsen, for which an obligato was provided by Carson McGibeny. She then sang French and Italian songs, a group of German works, Hungarian Folk Songs, sung in Hungarian, two Bohemian Gypsy Songs by Dvorak and a final English group.

Miss Sebel possesses a voice of real beauty which she uses with skill. Better still, she has quite exceptional musicianship and a strong feeling for rhythm which she does not allow vocal display to hamper. Added to these qualities is a pleasing stage presence, evident ease and good

(Continued on page 22)

ISIAH SELIGMAN

wins excellent notices from the press as soloist and accompanist while on tour with Max Rosen, violinist

Isiah Seligman is one of the most sympathetic accompanists Mechanics Hall has sheltered since Carl Lamson served Kreisler last year. . . . As a soloist himself he exhibited the virtues of delicate shading, thrilling accuracy of his soft tones, warmth of interpretation.—*Worcester Daily Telegram* (Worcester, Mass.).

Mr. Seligman sensed the correct attitude for an accompanist and his playing exhibited assurance and precision that supported the playing of the violinist.—*The Daily Lariat* (Waco, Tex.).

Isiah Seligman, who acted as coadjutor to Mr. Rosen, showed that he was an effective and experienced accompanist and a mighty fine ensemble artist.—*Albany Times* (Albany, N. Y.).

Mr. Isiah Seligman is a musician of distinguished qualities and notableness.—*The Atlanta Journal* (Atlanta, Ga.).

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Samuel Chotzinoff
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writes:

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Recent Press Comments:

NEW YORK February 26, 1928

"I was in time to hear the Debussy Quartet and I thought IT THE MOST BEAUTIFUL PERFORMANCE OF THAT INCOMPARABLE WORK I HAD HEARD SINCE THE KNEISELS LAST PLAYED IT."—*New York World*.

"An interesting, colorful work (The Thompson Quartet) had THE GOOD FORTUNE IN GETTING ANOTHER HEARING THROUGH THE ADMIRABLE BODY OF FOUR ARTISTS. The Musical Art's tribute to Schubert was performed with admirable understanding and finesse."—*New York Sun*.

"They sustained their reputation of two seasons for ARISTOCRATIC POLISH AND UNANIMITY OF STYLE."—*New York Eve. World*.

"Appreciative audience attracted by THAT ADMIRABLE BODY OF CHAMBER MUSIC ARTISTS, the Musical Art Quartet."—*N. Y. Herald Tribune*.

BALTIMORE February 18, 1928

"With such a personnel of artists, it is not surprising that the playing of this group reveals AN OPULENT BEAUTY OF TONE, FULL-BODIED AND SONOROUS, YET WITH SUCH DELICATE GRADIENTS OF POWER that the Mozart Quartet in F major was distinguished for its clear and serene outline of contour.

"THEY WOVE AND PROPORTIONED THE WEB OF THE MUSIC (Franck Quartet in D) WITH SUCH ELEGANCE AND PERFECTION OF CONTOUR, as to render it a performance of artistic distinction."—*The Baltimore Sun*.

"THE QUARTET PRESENTED A PROGRAM STRONG IN ITS CONTRASTS, with the Mozart Quartet in F major at one end as an example of the refinement, grace, lightness and beauty to which compositions for strings can be brought, and with the Franck Quartet in D at the other end in the matter of dignity, massiveness, breadth and depth of feeling.

"Chords, figures and counterpoint attained THE FULLNESS ALMOST OF AN ORGAN, GIVING AN IMPRESSIVE EXHIBITION OF THE ENSEMBLE'S CAPACITY FOR SONORITY, as the Mozart opus was invested with the element of buoyancy."—*The Baltimore Evening Sun*.

BUFFALO November 22, 1927

"The youthful artists won the hearts of their audience and held them with the charm and grace of their renditions."—*The Buffalo Times*.

"It was a pleasure to note the admirable qualities of this ensemble; the musicianly accounting individually and collectively given."—*The Buffalo News*.

BOSTON December 19, 1927

"The work of the Musical Art Quartet is above all musicianly; as far as individuals are concerned it is entirely self-effacing. In precision and ensemble it lacks nothing."—*The Boston Transcript*.

THE BROOKLYN DAILY EAGLE says:

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New York Concerts

(Continued from page 20)

humor. The singer takes her audience into her confidence, enjoys what they enjoy, and makes them enjoy what she enjoys. The audience was large and very enthusiastic.

New York Philharmonic: Sophie Braslau, Soloist

Toscanini has the happy faculty of bringing to his audiences familiar works, which he knows how to color with new and broader strokes, and to make even the most modern in music intelligible. It was in such fashion that his program at Carnegie Hall on March 1 was compiled: Rossini's Overture to the Barber of Seville; Beethoven's Sixth Symphony; De Falla's El Amor Brujo (first time by the Philharmonic); and Wagner's Overture to Tannhäuser.

Toscanini swayed before his orchestra. Each division was clear and precise; each theme stood in relief, and the entire performance was unforgettable.

Sophie Braslau sang with the orchestra in the De Falla work. The complete abandon and rhythm of the score suit well the voice and temperament of the singer. She became a unit of the orchestra, and the strength of her performance lay as much in the simplicity of it, as it did in her unusual capabilities.

New York Symphony: Nina Koshetz, Soloist

The Thursday afternoon concert of the New York Symphony Orchestra was, pending the recovery of Walter Damrosch from an indisposition, entrusted to the leadership of Dr. Artur Rodzinski, a Polish conductor who was heard here last season at the head of the Philadelphia Orchestra.

Considering the small number of rehearsals that must have been allotted him Dr. Rodzinski got excellent results from his players, demonstrating beyond a doubt that he is a thoroughly competent and routine conductor with a personality strong enough to impress his individuality upon his men in short order. He selected the Oberon overture, Tchaikovsky's fourth symphony, Stravinsky's concert version of Petrouchka and the Meistersinger prelude (at the end as usual) to demonstrate his powers. He was very well received and much applauded.

Nina Koshetz, widely known for her interpretation of Russian vocal music, displayed her rich, well cultivated voice and exceptional declamatory powers in an aria from Borodin's Prince Igor, and numbers by Rachmaninoff and Moussorgsky. She was ably accompanied by Dr. Rodzinski and the orchestra.

MARCH 3

Philip Morrell

Philip Morrell, violinist, gave a recital at Town Hall on March 3, playing a program of interest in a manner which added to his already excellent reputation here as an artist of real talent and ability. In a sonata by Brahms Mr. Morrell displayed a purity of tone and a clear conception of the

proper treatment of the classics that were highly commendable; in more brilliant pieces of the virtuoso type, among them the Paganini Concerto, he gave evidence of a large grasp of the intricacies of violin playing; and in other music from Bach to Beethoven he charmed his hearers by his sympathetic interpretations.

Andre Benoist was the accompanist and added to the artistic excellence of the evening's offerings, and in the Vivaldi-Nachez Concerto in A minor the organ was played by Everett Tutchings in an impressive ensemble. Throughout his recital Mr. Morrell was cordially received and encores were demanded.

Philharmonic Children's Concert

Because the buzzer was out of order at the Carnegie Hall concert for children by the Philharmonic Orchestra on March 3, Conductor Schelling did some treble tweedle-dees on the piano as signals which worked so well that the pictures of ancient and modern percussion instruments, and of Franz Schubert and his home, followed in uninterrupted succession.

The Military March, Moment Musicale and the allegro from the Unfinished Symphony gave the young auditors a definite impression of the melodic vein which so overflowed in Schubert, while Chabrier's Espana fully illustrated the worth of the percussive section of the orchestra. America was sung with considerable unity, the disabled Songometer of the previous concert this time registering Good, Better and Fine. Tchaikovsky's Slavic March brought the concert to a brilliant close, the Serbian melodies and Russian National hymn mingling in tuneful cadence, with brilliant percussions.

Mr. Schelling's explanatory contributions contained his usual wit and wisdom, for he is ever alert and knows how to interest the children, who seem aged from 7 to 70. The final concert is scheduled for March 17.

MARCH 4

Roxy Sunday Morning Concert

The eighteenth symphony Concert of the Roxy Orchestra, Erno Rapee conducting, presented a program of fine numbers, of which the first was the opening movement of Schubert's Unfinished Symphony. Then followed Lehar's Gold and Silver Waltz, the Dances from Prince Igor, by Borodin, two cello solos by Jascha Bunchuk, substituting for Gladys Rice, who was indisposed. Mr. Rapee's arrangement for orchestra of Liszt's thirteenth Hungarian rhapsody concluded the concert.

The orchestra, under its able and energetic leader, played with its usual dash, finish and richness of tone. Mr. Bunchuk gave much pleasure in Bruch's Kol Nidrei and a Poeme by Fibich.

Elly Ney

Elly Ney appeared in a recital at the John Golden Theater on Sunday evening playing a program which was well suited to her very characteristic style. The first number was the d'Albert arrangement of the Bach Passacaglia, a gigantic piece for any pianist, and Miss Ney acquitted herself in a

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most artistic way and with a tone power that was really masculine but never unpleasant. The next number was the Mozart Sonata in C minor. Here there was delicate tone production of a most alluring quality with clear and limpid technic, giving true expression to the Mozartian style. These two and an Intermezzo and Rhapsodie by Brahms made up the first group.

In the following group Miss Ney had set herself a different task, one in which she could show her ability to express styles of very wide and contrasting range, which she did in a happy and finished manner that brought forth enthusiastic applause from the large audience, and two encores. There was first a Moment Musical by Schubert, delightfully played; then three Debussy compositions of which the Feux d'Artifice was a particularly fine piece of artistic work, and finally three Chopin numbers.

Schumann's Symphonic Variations made up the final group of the program. It is one of those works that give a pianist the opportunity to exploit all the powers in his possessions, and Miss Ney displayed her fine art most unstintedly. Loud and prolonged applause to which Miss Ney brought a number of encores, among these a Brahms Waltz, a Chopin Etude and Polonaise, the Schubert-Taussig March Militaire, and others.

Rita Benneche

Rita Benneche, soprano, gave a recital at the Gallo Theater on March 4. Throughout the length of an interesting program which included songs by Gluck, Vivaldi, Rossini, Mozart, Schumann, Schubert, Cesar Cui, Fevrier and Bernberg, the singer displayed not only an excellent quality of voice but interpretive intelligence and poetic insight. Miss Benneche is in many respects a singer of exceptional ability.

Frank Bibb was a competent, not to say brilliant, accompanist.

New York Philharmonic

In the hands of as great a conductor as Arturo Toscanini even the most familiar in music takes on rare and startling newness. When the Italian leader directed the

(Continued on page 24)

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Philadelphia Maestro Wins Local Triumph—*Examiner*.
Rodzinski in Triumph as Conductor—*Herald*.
Rodzinski Is Fiery Conductor—*Times*.
Rodzinski Captures Los Angeles—*Record*.

"Enthusiasm and conviction imposed upon firm musicianship make Artur Rodzinski a conductor of commanding interest. Last night he scored a brilliant success. He knows his orchestra and he knows the emotional ins and outs of musical compositions."—*Patterson Greene, Los Angeles Examiner*.

"The word fiery best describes his conducting. His magnetism was immediately felt both by the orchestra and the audience. His commands to the orchestra were given with significant gestures of the hands and descriptive curving of the fingers. In the Tschaiakowsky Fourth Symphony he painted the whole huge canvas with great flings of colorful sound."—*Isabel Morse Jones, Los Angeles Times*.

"The program was congenial and so stirred the big audience that at times it almost applauded out of place through sheer enthusiasm during many of the fervid climaxes. His success was not through the usual catering channels but through free play of his own imagination and a musicianship which approaches genius."—*Carl Bronson, Los Angeles Herald*.

"Without a score in Stravinsky's Ballet 'Petrouchka,' he led the musicians through a series of amazingly intricate dissonances and bizarre electrical climaxes. Colorful is an inadequate word to describe its amazing effectiveness. The Tschaiakowsky Symphony was glorious in the clarity of its outpourings and the delicacy of its surprising nuances."—*Los Angeles Record*.

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Photo by Daguerre, Chicago

WILLIAM N. HUGHES

Pianist

RECITAL, CHICAGO, FEBRUARY 12

"William N. Hughes, a young Hawaiian pianist, resident for some years in Chicago, made his debut in a piano recital at the Playhouse, and gave a program of music which brought to hearing some modern pieces by Griffes and Debussy, besides older works by Paradies, Bach-Liszt and Chopin. The Griffes composition, *The White Peacock*, calls for imagination, not only of the performer but also of the listeners. It is a fanciful number that requires musical thought. Mr. Hughes played it in that manner. His rendition of the A minor prelude from the *Suite Pour Piano* by Debussy, which is one of the best of the modern piano compositions and a brilliant work, was played with much fire and dash and with a great show of technical dexterity. . . . Its performance was one of the best of the afternoon's renditions of piano pieces. The young man has genuine pianistic talent."—Maurice Rosenfeld, *Chicago Daily News*.

"In the Playhouse William N. Hughes . . . made his debut in a brief but well selected program, of which it was my bad fortune to hear only the concluding number. This was Debussy's *Fireworks*, played brilliantly, easily, with humor and imagination."—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

"Next door at the Playhouse William N. Hughes (remember the name) . . . was making his first professional appearance. Young Mr. Hughes is in the possession of many talents, including a fine pair of pianistic hands and a level head. He had fire and youth and a disdainful disregard for such difficulties as are presented by the Griffes' *White Peacock* and a group of Debussy ending in the brilliant and Moussorgsky-like *Fireworks*. These were distinguished for good tone and warmth, much warmth. . . . Wherefore this fine talent will bear watching."—Hazel Moor, *Chicago Daily Tribune*.

"William Hughes . . . put a good measure of life and warmth into his performance of the Chopin ballade, opus 52, and there were simplicity and taste as well to vary his interpretation."—Herman Devries, *Chicago Evening American*.

"A young artist with some thoughts in his head . . . went ahead with vigor because he really had something to say. Has feeling for music and excellent fingers. Ought to do something."—Karleton Hackett, *Chicago Evening Post*.

"William N. Hughes . . . disclosed many very agreeable pianistic qualities and suggested that he has still others, some in more or less elusive state, and some to come with his maturity as a musician."—Eugene Stinson, *Chicago Daily Journal*.

Address communications to

MANAGEMENT OF WILLIAM N. HUGHES
Suite No. 402, 509 So. Wabash Avenue
Chicago, Illinois

New York Concerts

(Continued from page 22)

New York Philharmonic Orchestra at Carnegie Hall on March 4 through the once-mediocre overture to Rossini's *Barber of Seville* and through the Pastoral Symphony of Beethoven, this was more than ever the case. The program also contained a portion of Pizzetti's enjoyable music for d'Annunzio's play, *La Pisanella*, and Debussy's masterful *La Mer*. The Debussy work proved to be the climax of the concert. Superlatives fail this reviewer when he endeavors to write of the superb reading Mr. Toscanini gave to this subtle poem of the sea.

Whatever the maestro's secret may be, it is difficult to tell. One thing is certain: it will be long before this city will hear a more inspiring leader.

New York Symphony: Kedroff Quartet, Soloist

Walter Damrosch received applause at his farewell concert of this season on Sunday afternoon in the Mecca Auditorium, when the veteran conductor of the New York Symphony Society, over which he has ruled so efficiently for so many years, finished his engagement as guest conductor for the present season. Unfortunately his illness prevented him from conducting all of the concerts. Mr. Damrosch made a speech in which he said that he had considered himself in the worst of luck through his illness, but at this occasion with the ovation which was accorded him by the more than capacity audience, he considered himself in the best of luck. It was a beautiful testimonial which must have made him very happy, and have been some reward for his many years of labor in this country.

Mr. Damrosch conducted only the Tschaikowsky Symphony *Pathétique* and, judging from the energy with which he led his men, there seemed to be no trace of illness left. In the first movement he brought out all the contrasts contained in the score, giving the feelings of the composer in all their gloom and despair; the second movement, *allegro con grazia*, was given with a youthful joy and grace that were truly infectious, the audience breaking into the last few chords with a perfect avalanche of applause which was even surpassed after the next two movements.

The Kedroff Quartet, consisting of I. K. Denisoff, first tenor; T. F. Kasakoff, second tenor; N. N. Kedroff, baritone, and C. N. Kedroff, bass, appeared as soloistic attraction. The quartet sang unaccompanied, keeping perfect pitch at all times. The individual members are all well trained singers and artists to boot. The tenor has a beautiful high voice, taking high C's with ease, while the bass has an unusual range singing with great sonority a contra B in the *Bells of Novgorod*, while in the *Bacchanalian Song* he took the E above the bass staff with beautiful tone production and ease.

The other orchestral numbers on the program were conducted by Artur Rodzinski, who made a good impression as before. These numbers were *March from Le Coq d'Or* by Rimsky-Korsakoff and *Dances from Prince Igor* by Borodine. The seating capacity of the auditorium was entirely sold, as was all the standing room.

Pennsylvania Grand Opera Presents Andrea Chenier

Zenatello, Ruffo and Sharlow Share Honors in Leading Roles—Audience Most Enthusiastic

PHILADELPHIA, PA.—An excellent performance of Giordano's *Andrea Chenier* was given at the Metropolitan Opera House on February 29 by the Pennsylvania Grand Opera Company that reflected much credit upon the management.

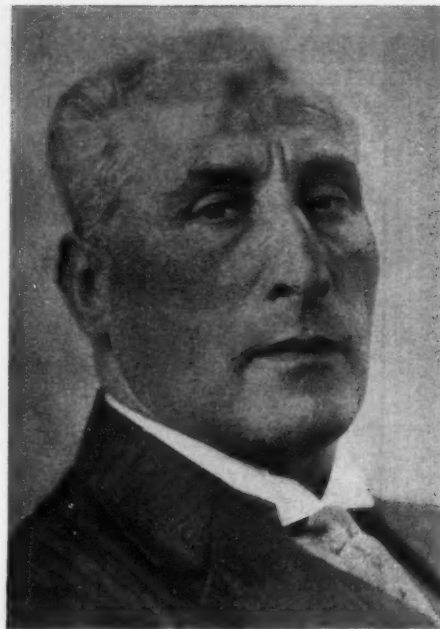
The names of Zenatello and Ruffo drew a large audience, which proved in the zest of its applause, its welcome to former favorites, and also to the newer arrivals who bid fair to attain a place for themselves among prominent singers of the day. Foremost, among these newer stars is Myrna Sharlow, who appeared in the role of Madeline and who shared in the triumphs of the evening. Abundant applause was given the artists, Sharlow, Zenatello, and Ruffo, at the close of every aria, at times nearly stopping the performance. Miss Sharlow possesses a soprano voice of power and equal beauty in all registers, and she uses it with consummate ease. All demands upon dramatic talent were equally well met in her work. Her singing of the aria in the third act was an outstanding success.

Giovanni Zenatello did some excellent work in the title role. The part is admirably suited to his voice, and it seems that he has never sung to better advantage. His tone quality is beautiful and his skill unquestioned. His various arias were met with thunderous applause. Titta Ruffo, as Gerard, one of his finest roles, maintained his previously achieved reputation in every way and left little to be desired. Gerard's Monologue in the third act, his later scene with Madeline, and the latter's scene with Chenier at the close of the opera, were high spots in a performance where each aria was an artistic triumph. Rhea Toniolo was cast for two roles, that of the Countess and Madelon. The latter role portrays the mother who gives her son to the Revolutionists, and in this she particularly scored by her emotional acting and beautiful singing. The lesser roles were taken by Adolfo Roberti (the Spy), Mario Fattori (Mathieu), Valentine Figaniak (Roucher), Luigi Dalle Molle (Schmidt), and Ryglewicz (Dumas), while Mae Mackie appeared as the maid, interpreting the part very well.

Dr. Rodzinski again proved his ability as operatic conductor, always maintaining the necessary balance and support. In company with the principals he appeared before the curtain to receive the no uncertain applause, so well merited. M. M. C.

Franco Tafuro Back from Havana

Franco Tafuro, tenor, has just returned from Havana, where he sang at the National Theater in excerpts from *Rigoletto*, *Tosca*, *Pagliacci*, *Traviata* and *Lucia*. He is leaving for Italy, where he will sing during the coming spring. He has been engaged by Giovanni Zenatello for the Arena in Verona for July and August to sing in *Turandot* and



OSCAR FRIED,
former conductor of the Berlin Symphony Orchestra, who will appear as guest conductor of the New York Symphony Orchestra, March 16 and 18.

Rigoletto under the baton of Bellezza of the Metropolitan. Mr. Tafuro is well known in America, having sung with the San Carlo Opera Company for the last three seasons. He has been successful in the roles he has sung while on tour throughout the United States.

Violin Sonata Praised

"The program was well-constructed, principal interest centering in the sonata in G minor, a composition by the artist herself. It deserves much more than a passing word, for viewed in the light of her comparative youth, it is nothing short of extraordinary. The thematic material is never commonplace, much of it being even distinguished and the harmonic structure exceptionally rich."—*The St. Paul Daily News*.



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WALTER MILLS

LYRIC BARITONE

New York Recital, January 27

"A refreshing experience was the reward of those who, expecting to find 'just another baritone,' attended the recital by Walter Mills. It is a pleasure to record that Mr. Mills is equipped with something worth while to offer; there was present in his work a touch of that dignity and poise which only the real artist acquires through an inner security in his art. This is partially acquired by painful steps, partially born in the fortunate ones. Knowing next to nothing of Mr. Mills' previous career, we cannot say how he attained it, but there it is. Added to his gift for expression and interpretation is a musical voice, flexible and obedient to its owner's intelligence. The group of lieder by Franz and Strauss were sung with fine feeling and beauty of diction, the following Russian group was almost equally well done. His diction was excellent in the Italian of his first group and in his last numbers in English by contemporary composers."—*New York Herald Tribune.*

"A baritone voice of towering strength."—*New York World.*

"A voice flexible and obedient to the owner's intelligence."—*New York Herald Tribune.*

"Walter Mills, baritone, gave a gratifying account of his ability. He possesses a voice of pleasing quality and broad range, even and equable throughout. Moreover, he has a sense of style, applied with discrimination and effect according to his task. This was attractively illustrated in Italian songs by Peri, Bimboni and Leonecavallo; a German group by Franz and Strauss, sung with sensitiveness and dramatic feeling, and others by Slavic and American composers."—*N. Y. American.*



Gallo Studios

"Walter Mills, with a baritone voice of towering strength, lifted himself step by step during the recital last night above the heads of other vocal aspirants of the year. It is understood that Mr. Mills has no immediate desire to shine in opera or oratorio, which makes his appearance last night all the more engaging. His voice was particularly satisfying in a group of lieder by Strauss and Franz."—*The N. Y. World.*

"Possessing a voice of rich timbre and dramatic depth."—*New York Times.*

"Walter Mills delivered his numbers in interesting fashion, with a voice of fine quality and with appropriate dramatic effects."—*The Morning Telegraph.*

"Pleasing quality, broad range, discrimination, dramatic feeling."—*New York American.*

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La Traviata Given for Last Time This Season — Louise Lerch Makes First Appearance As the Princess in Coq d'Or — Die Walküre Offered as the Third of the Wagner Cycle — An Excellent Sunday Night Concert

LA TRAVIATA, FEBRUARY 27

Verdi's *La Traviata* was given for the fourth and last time this season at the Metropolitan Opera House on February 27 and attracted a capacity audience. Gigli as Alfredo was ideal, the role giving him full scope for the use of his splendid voice and fervent style. Bori appeared for the first time this season as Violetta, and won an ovation for her beautiful singing, charm of personality, and altogether telling portrayal of the unfortunate heroine. De Luca was the elder Germont; he invested the role with the proper dignity and sang with his accustomed artistry. Others in the cast were Philine Falco, Henriette Wakefield, Giordano Paltrinieri, Vincenzo Reschiglian, Millo Picco and Paolo Anahian.

Rosina Galli and the ballet added to the enjoyment of the performance. And one must not forget Serafin, whose conducting brought out all the beauties of Verdi's old score.

LE PROPHETE—FEBRUARY 29

Another performance of *Le Prophete* was given at the Metropolitan on Wednesday evening, with Giovanni Martinelli as Jean de Leyden, a role that he has now made quite his own. And we are quite safe in saying that only an artist of the Martinelli calibre could achieve this. Vocally he is well equipped for the difficulties of the principal part around which the opera is built and he sang upon this occasion as one quite inspired. There was amazing freedom in his delivery and great beauty of tone. He was thoroughly impressive histrionically, and the audience, deeply moved by his fine impersonation, gave him a series of ovations.

Karin Branzell replaced Matzenauer as Fides, the mother, and achieved a beautiful performance, as she can usually be counted upon to do. There was also the lovely Leonora Corona as Bertha, who again revealed a beautiful voice which seems to improve with each appearance. Tedesco, Schuetzendorf and Pinza, as the Anabaptists, were well cast and added to the general excellence of the performance. Rothier was exceptionally good as Count Oberthal. The minor parts were in routinized hands, and Bodanzky conducted.

DIE WALKÜRE, MARCH 1 (MATINEE)

The third matinee in the special annual Wagner Cycle brought an excellent performance of *Die Walküre*. Lau-

benthal distinguished himself as Siegmund, being in unusually good voice and rising to great vocal heights. Rarely does one hear that gem of Wagnerian lyricism, *Winterstürme*, sung with such feeling and tenderness. The tenor also had moments of rare dramatic fervor.

Worthy of special praise also was Julia Clausen's Fricka. This was her first appearance on the Metropolitan stage this winter, and it was a most propitious one. Her voice sounded rich, full and round and she used it with consummate skill; her acting, too, was queenly. Florence Easton sang with her accustomed artistry, but Bruennhilde is possibly too heavy a part for her voice. Bohnen was a commanding Wotan, vocally opulent and correct and traditional in portrayal. William Gustafson was an impressive Hunding, and Maria Mueller made the most of the part of Sieglinde.

The Walkueren were heard to great advantage, as well they might be, with such admirable singers as Merle Alcock, Marion Telva, Ina Bourskaya and Phradie Wells cast for the parts of Wotan's daughters.

MIGNON, MARCH 1

Mignon, with its customary array of artists, was sung at the Metropolitan on Thursday. Bori, gracious and quite as charming as is her wont, sang Mignon with that same deftness and spirit which made the revival of the opera a season ago, such a happy one. It is the role of Philine that Marion Talley finds unusually well suited to her talents, and she sang the part beautifully.

Gigli sang Wilhelm Meister with much sympathy giving lavishly of the purity and color of his voice. Clarence Whitehill was Lothario, and gave his impressive and his touching characterization of the role. Others in the cast were Angelo Bada, Paolo Ananian, Ellen Dalossy, Louis D'Angelo. Ruth Page danced, with the ballet, and Louis Hasselmans conducted.

COQ D'OR AND MADONNA IMPERIA, MARCH 2

Louise Lerch, representative of the Metropolitan's rising generation, sang the role of the Princess in *Coq d'Or* for the first time at Friday's performance. She sang the very intricate and difficult music beautifully. Max Altgass also appeared in Rimsky-Korsakoff's opera for the first time, singing the role of the astrologer. Others appearing in the

cast were Mmes. Alcock, Guilford, and Messrs. d'Angelo, Pinza, Paltrinieri and Reschiglian. Galli and the ballet were the opera's mimes! Bamboschek conducted.

Alfano's *Madonna Imperia* was repeated, with its original cast, headed by Marie Mueller and Frederick Jagel. Mmes. Falco and Ryan; Messrs. Pinza, Wolfe, D'Angelo, Picco, Paltrinieri and Bada were also in the cast. Serafin led the orchestra.

LOHENGRIN, MARCH 3 (MATINEE)

The Saturday matinee offering was Lohengrin with a familiar cast and Artur Bodanzky conducting. With Elizabeth Rethberg as Elsa, Kirchhoff as Lohengrin, Schorr as Telramund, Karin Branzell as Ortrud, Bohnen as the King and Marshall as the Herald, the most exacting Wagner-lover could not have asked for more.

Mme. Rethberg's singing of Elsa's dream was a dream indeed—of lovely voice, purity and warmth of style, while Walter Kirchhoff made a gallant and interesting Knight of the Grail. His swan song was a thing to be remembered. Branzell and Schorr made a sinister and dramatic, though at all times melodious, pair of villains. Bohnen's King was regal indeed and Marshall's Herald made one wish the role were not so short. Mr. Bodanzky gave his well known authoritative reading of the score.

LA BOHEME, MARCH 3

A repetition of *La Boheme* on Saturday evening gave Grace Moore another and even better opportunity to demonstrate the qualities with which Nature has so liberally endowed her. Entirely at ease, and surrounded by that galaxy of Bohemians—Gigli, Scotti, Rothier, Picco, et al.—the young American songstress was a beautiful and sympathetic Mimi, who allowed her voice to pour out in all its purity, freshness and warmth.

The male members of the cast are too well known in their respective roles to need detailed comment at this time. Editha Fleischer was a sprightly and melodious Musetta. Mr. Bellezza conducted.

SUNDAY NIGHT CONCERT

The Sunday concert was one such as can be heard only at the Metropolitan with its wealth of glorious voices and the usual distinguished instrumental soloist this time none other than Moriz Rosenthal.

Leonora Corona was heard at her best in the formidable *Casta Diva* from *Norma*, and her best is mighty good. There were arias sung by Everett Marshall, Giuseppe De Luca and Mario Chamlee, the aria and duet from the second act of *Romeo and Juliette* by Queena Mario and Armand Tokatyan, orchestral numbers under the direction of Bamboschek and Liszt's Hungarian Fantasy and solo numbers played by Rosenthal. The eminent pianist was in gala mood and gave lavishly of his brilliance and virtuosity in numbers well chosen for a concert of this nature. The audience was large and demonstrative.

Philadelphia

(Continued from page 7)

and aria, Diane Impitoyable, from Gluck's *Iphigenie en Aulide* demonstrated the dramatic qualities of Mr. Gogorza's powerful and resonant voice. Two old French songs, *En Venant de Lyon* (so full of humour) and *Tambourin*, were beautifully sung. A group of three songs by Brahms were attractive and given with the artistry of which this well-known baritone is a master. The third group covered a wide range in general character and variety of interpretation. The Wounded Birch by Gretchaninoff, so full of pathos, was followed by the amusing *The Goat* (Moussorgsky), which in turn was followed by the serious and beautiful *In Silent Night* by Rachmaninoff. All were artistically given, as were also the majestic *La Procession* and lilted *Ninon* of Cesar Franck's. In the closing group, the Spanish composers Alvarez and De Falla were pleasingly represented. Mr. Gogorza was generous with encores, among which was the well-known recitative and aria from Berlioz' *Damnation of Faust*.

The Young Men's and Women's Hebrew Association presented Chief Caupolican, baritone, and Isadore Freed, pianist, in concert at their Broad and Pine Street auditorium. The splendid voice of Chief Caupolican was heard in three groups of songs delivered with the artistry and the kindly, pleasing personality that have become so well known in his concert and opera appearances. Of the three Italian songs with which the concert began, *O Bel Occhi di Fata*, by Denza, was especially well given, winning prolonged applause. For the second group, five selections of the so-called Indian songs were sung in costume. The artist explained that these were not Indian music, but songs which the pale-face thought expressed Indian emotions. The closing numbers on the program were *Sunset* by Buck, *Yesterday* by Spross, and the lovely *Flower Rain* by Schneider. Miss Jeanne Renard accompanied admirably and always from memory.

Isadore Freed received enthusiastic applause for his rendering of Chopin's scherzo in B flat minor and the D flat major waltz. His second group consisted of a Debussy prelude, Rachmaninoff's *Humoresque* and a composition of his own, entitled *Whims*. The latter seemed to truly express whims of the modernist in modern style, the effects being gained by means of modern keyboard technic of force, fire, and speed, there being possibly a bit too much of the last for clarity of articulation. Both Chief Caupolican and Mr. Freed were generous with encores. M. M. C.

Lenox String Quartet in Recital, March 19

Annie Friedberg, concert manager of New York, announces that the postponed concert of the Lenox String Quartet will take place on Monday evening, March 19, at Town Hall. The same program as heretofore scheduled will be given, and the quartet will be assisted by Bruce Simonds, pianist, and Alice Paton, soprano.

Florida S. F. M. C. Announcement

Announcement has been made that the State Federation of Music Clubs of Florida will meet in Lakeland, Fla., from March 21 to 24, inclusive. The National Board of the National Federation of Music Clubs will meet in Keystone Heights, Fla., the week of March 26. B.

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LIEBLING

Wins New Laurels in Boston and New York

with

Boston Symphony Orchestra

February 20, 1928



Photo by Kessler, N. Y.

ENTHUSIASTICALLY APPLAUDED AND
RE-CALLED AGAIN AND AGAIN!*Boston Post, February 21, 1928:*

Liszt Concerto **completely re-animated** as though it were fresh from the composer's work table. **Playing rung so true.** From his **first measure to his last** was invested with **significance and meaning.** The solo phrases were **expressively sung,** the **rhythms tingled,** the **colors sparkled.**—Warren Storey Smith.

Boston Herald, February 21, 1928:

Gently and easily Liebling got full value of his tones and **deftly built up his climaxes.** In second theme elaborating it carefully, precisely and with good effect.—C. M. D.

Boston Globe, February 21, 1928:

Liszt E-flat Concerto epitome of all that is most grandiose and most luxuriantly sentimental in its creator's artistic personality. Liebling **played it with joyous ebullience.** He took evident delight in each difficulty, triumphantly vanquished and dwelt lovingly upon the too luscious contours of its melodies.

Immense Success in New York Recital, Feb. 26th

New York Times, Feb. 27, 1928:

LIEBLING PLAYS CHOPIN. **Applauded for his delicacy of execution.**

New York Telegram, Feb. 27, 1928:

LIEBLING WELCOMED. Yesterday was the first time New York has glimpsed him this season. Consequently he encountered a crowded house, which greeted him with sounds of exceeding gladness. **Treated this familiar music in wholly individual style.** His publication of the great sonata conveyed the suggestion of a spirit tragically communing with itself.—H. F. Peyser.

New York Sun, Feb. 27, 1928:

A pianist of musicianly type and of distinguished accomplishments. The **most prominent charm was the beauty of tone.** Read his Chopin numbers **with appreciation.** The Funeral March was played with much finish.—W. J. Henderson.

Morning Telegraph, Feb. 27, 1928:

There is **never a doubt** in any listener's mind of Liebling's place as a **master pianist.** His technique is beyond reproach, his phrasing in the grand manner, and at times there enters the performance **a beauty of declamation which is overwhelming.** George Liebling knows his Chopin. Never forgets the Pole and what he meant to say in his immortal musical confessions. **George Liebling ought to be required to appear more frequently in New York City. It should be made compulsory.**—Charles D. Isaacson.

New York Herald Tribune, Feb. 27, 1928:

Most effective in numbers where lightness of touch, subtlety and delicacy of coloring were primary features. Fine gradation of shading, light-fingered fleetness, he had notable command, and his variations of pace, though pronounced, were not amiss.

New York American, Feb. 27, 1928:

Is essentially a romanticist. . . . **Opulent tone-tints, eloquent presentation of melody and emphasis of the poetical and dramatic contents of the Chopin pages.** Versatile musicianship. Realizes his purposes in a manner to interest and convince his listeners.—Leonard Liebling.

Staats-Zeitung, Feb. 27, 1928:

The artistry of this Master, full of temperament and eloquence, finds new and **original ideas in his interpretations.** His **spiritual illumination** has proceeded into the most subtle traces of the composer's meaning, tho Liebling uses all the finesses of technical perfection with apparently the least effort. The **keynote of his performance showed delicacy, gracefulness and deepest intellect . . . poetry and tenderness.** The whole program was a source of **sheer delight.** —Dr. Maurice Halperson.

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KIMBALL PIANO EXCLUSIVELY

Gina Pinnera in Brilliant Debut

Gina Pinnera, young dramatic soprano, who made such a fine impression at her debut on February 18 at Carnegie Hall, has been signed up for a term of years by Haensel & Jones, who will be her exclusive managers. Before that



GINA PINNERA

dramatic soprano, who made such an excellent impression at her Carnegie Hall debut on February 18. Count Leo Tolstoi is responsible for the head shown in the accompanying photograph. (Photo by Charles H. Davis.)

time Miss Pinnera was little known to music lovers in this city, although she has a large following socially and is in demand for private musicales. When her advance programs showed she had included such difficult arias as the Pace, pace, mio Dio, from La Forza del Destino, and the Casta Diva, from Norma, not to mention the D'Amor sull' ali Rosce, from Il Trovatore, and O, Toi, Qui Prolongas mes Jours, from Iphigénie en Tauride, not a few people wondered why a debutant—and one more or less unknown—attempted such a feat. But those who packed Carnegie Hall knew why. Miss Pinnera has a beautiful voice of excep-

tional power, and she sang these arias with remarkable ease and effectiveness.

To substantiate this statement, a line is quoted from the review that appeared in the Herald-Tribune: "Miss Pinnera displayed a remarkable voice, with unusually strong, resonant, and far carrying high notes." Maurice Halperson in the Staats-Zeitung went farther: "A tremendous—yes, even a sensational success was Pinnera!" The critic of the Times called her "a mature singer of opulent power and rich voice" and spoke of the audience acclaiming her and "shouting for more."

"A voice of remarkable power and beauty with excellent diction," was the World reviewer's description of the singer's work. The criticism of Charles Isaacson in the Morning Telegraph was so fine that it is herewith reprinted in full:

"A rare thing has happened. An extraordinary voice has made its appearance. One is inclined to go even farther and insist that a great voice has come upon the concert stage. When Miss Pinnera began to sing the effect was startling. A warm, velvety tone poured forth almost without effort or trouble. It mounted and descended with ease and purity. It took on colors, exhibited emotions and was directed with astonishingly good taste and musicianship. The group, which began with Schubert's Sylvia and ended with Brahms' Stanchen und Meine Liebe ist Grun, presented a lyric delicacy and tenderness. The arias of Forza del Destino and Trovatore were purely dramatic. Now from the miniature lyrical phrasing of the songs. Miss Pinnera veered about, sending thunderous dramatic notes clad in velvet and striking with the blow of a cottonball. Other points which were noted: excellent diction in English, German, Italian and French. One could actually understand the artist. Gina Pinnera is a real addition to the concert field. We predict she goes very far. Her audience cheered Miss Pinnera—it sounded like a Galli-Curci debut."

So with such comments, it is no exaggeration to describe her debut as sensational. And her career will certainly bear watching.

Rosenthal Off for Honolulu

Moriz Rosenthal is leaving New York this week to cross the continent en route to Honolulu, where he is booked to give ten concerts before April 1.

Announcement

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Performed by The Women's Reading Club, Rutherford; The MacDowell Choral, Mountain Lakes; Choral Society of the Massachusetts Federated Women's Clubs, Boston; Jackson Heights Music Club, Jackson Heights; The Matinee Musicale, New York City; The Lyric Club, Newark.	
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FRANCES McCOLLIN	
Oh! Where do Fairies Hide Their Heads?.....	.35

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Hold the Wind (Negro Spiritual).....	.12
T. TERTIUS NOBLE	
When I am Dead, my Dearest.....	.12
H. WALDO WARNER	
Lily Ann.....	.25
ALFRED WOOLER	
Gipsy Wind.....	.12

MABEL W. DANIELS	Net
Songs of Eifland. (Trios with accompaniment of flute, harp and strings, or piano)	
The Fairy Road.....	.25
The Fairy Ring.....	.25
Performed by The Gaynor Choral Club with St. Louis Symphony Orchestra; The MacDowell Club, Boston; Flute Players' Club, Boston; Fortnightly Club, Cleveland; Fall River Symphony Chorus, Fall River; New Bedford Choristera, New Bedford; Madrigal Club, Detroit.	
ALFRED MOFFAT	
The Haulers of the Volga. Russian Folk Song (Trio).....	.10
PURCELL-MOFFAT	
Hark! The Echoing Air (Trio).....	.12
CORELLI-MOFFAT	
I Hear the Voice of May (Trio).....	.12

MEN'S VOICES

GENA BRANSCOMBE	
At the Postern Gate.....	.15
MABEL W. DANIELS	
The Ride.....	.16
Performed by Harvard Glee Club, Boston; Apollo Club, Brooklyn; Orpheus Club, Detroit; Orpheus Club, Wilmington; Choral Club, Hartford; Orpheus Club, Cleveland.	
E. ALDRICH DOBSON	
Song of the Wilderness Hosts.....	.12
FRANK H. LUKER	
Sailor's Polka.....	.12
FRANCES McCOLLIN	
A Vagabond Song.....	.12
EDWARD MACDOWELL	
To a Wild Rose.....	.12
T. TERTIUS NOBLE	
Blow, Blow, Thou Winter Wind.....	.12

THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston Street

New York: 8 West 40th Street

Washington Opera Festival Successful

Harling Work Repeated—Well Known Artists Participate in Varied Offerings

WASHINGTON, D. C.—The International Grand Opera Festival, which was sponsored by the Washington National Opera Company during February, covered a period of approximately two weeks and included a number of works new to Washington and one American premiere.

The first night began with Harling's A Light From St. Agnes, with the composer conducting, and the cast included Frances Peralta, Howard Preston, Arthur Hackett-Granville and Adolph Turner. The same evening the Marmains gave a program of dances with orchestra under the direction of Lamar Stringfield. The Harling opus proved so popular that it was repeated the following night. The second performance, Die Walküre, was the high light of the first week, with Paul Althouse, Allen Hincley, Elsa Alsen, Johanna Galski, Sarah Jane Cahier and Howard Preston assuming the leads. Earnest Koch directed. The third performance featured the singing of Luella Melius as Lakme in the opera of the same name. The balance of the cast included Maurice Capitaine, Mina Hager, Ivan Ivantsoff, Wilfred Smith, Doris Marrow, Charlotte Hariman, Adolph Turner, Dorothy Tyler and George Deuchler. Eugene Fuerst was conductor.

The second week began with a vivid production of Tosca, the work of Pasquale Amato, Paul Althouse and Elda Vittori being of high order. Ivan Steschenko, Gydo Ribeiro, Rose Pollio and Giuseppe Cavadore were cast in the lesser roles, and Aldo Franchetti conducted. The second evening marked the American premiere of Vaughan Williams' Hugh the Drover. The part of Hugh was sung by Tudor Davies, who created the role. Marie Montana sang the part of Mary, originally done by Mary Lewis. Mina Hager was the Aunt Jane; Ivan Ivantsoff, John the Butcher, and Alfredo Valenti, the Constable. Eugene Goossens conducted with spirit. The performance when originally done in London was reviewed in the MUSICAL COURIER and therefore needs no extended comment here save to say that the score is based largely upon English folk tunes and employs many of them outright. The orchestration is written with skill and, while lacking a great deal of inspiration, provides many lovely moments for those who enjoy the folk song. Praise is due George Bughler, Wilfred Smith, Adolph Turner, Harry Meyers, Paul John Kvale and Rose Pollio, who assumed the lesser roles.

What was probably the first performance in Washington of Tristan und Isolde formed the third offering in the second week. The leads were assumed by Heinrich Knoté, Elsa Alsen, Sarah Jane Cahier, Allen Hincley and Ivan Ivantsoff. Earnest Knoch again conducted. This difficult opera was effectively done by an experienced cast and under the leadership of a director who brought out the maximum possibilities with a minimum effort.

The stage direction, lights and settings throughout the two weeks were handled entirely by Enrica Clay Dillon, who strives for well-balanced effects that invariably reveal a splendid picture. Many times during the Festival the rising curtain elicited applause from the audience appreciative of an artistic set. T. F. G.

School Concerts in Kansas City

(Continued from page 9)

was terminated by playing Turkey in the Straw for three pianos, Mr. Maier playing one piano, and the other two pianos played by students selected from the schools. The concerts seem to encourage the study of piano, for Mr. Maier says that almost 3,000 children are studying piano in classes in the public schools in Kansas City.

Philadelphia Again to Hear Korngold Opera

The Philadelphia Civic Opera Company will give a performance of Korngold's Der Ring des Polykrates, which was given last season as their first premiere, on Thursday evening, March 15, at the Metropolitan Opera House, Philadelphia. The opera will be sung in German, the original language, and will be presented by the same cast as last season, including Irene Williams, Hilda Reiter, Judson House, Albert Mahler and Reinhold Schmidt. The Korngold novelty will be followed by Pagliacci, sung by Helen Stanley as Nedda; Paul Althouse, Canio; Ivan Ivantsoff, Tonio; Nelson Eddy, Silvio, and Albert Mahler, Meppo. Fifty-five members of the Philadelphia Orchestra, under the direction of Alexander Smallens, will play the score for both operas. The productions are under the personal direction of W. Attmore Robinson and Karl T. F. Schroeder, stage director.

Obituary

WILLIAM CLARKE RICE

William Clarke Rice, artist and illustrator and husband of Melanie Guttman-Rice, New York vocal teacher, died in New York suddenly on February 14 of heart disease.

Mr. Rice was born in Brooklyn, April 19, 1875. Both his parents were descendants of old Colonial families. In 1905 he married Melanie Guttman, singer, who with a daughter, Sylvia Noe Rice, survive.

LEON JEHN

MONTÉ CARLO.—Léon Jehn has died at his home in Monte Carlo, after an illness of six weeks, at the age of seventy-four. At the time of his death he was Master of the Chapel to the Prince of Monaco, musical director and chief conductor at the Monte Carlo Casino, as well as leading conductor during the opera season. It was due to his persistent and valiant efforts during the past thirty years that Monte Carlo became a musical center. J. S.

MAURICE HALPERSON

Maurice Halperson, for the past thirty years musical critic of the New York Staats Zeitung, died suddenly on March 3. The funeral service took place at the Campbell Funeral Church, New York, on March 7. He is survived by a married daughter, Margaret Hubbard.

BAKLANOFF

"The greatest singing actor of the present day"



WORLD'S FOREMOST BARITONE

Greater in Concert Than in Opera

"His voice has so many more resources than can be displayed in opera that one wonders he has not sought the artistically richer field of the recital long ago."

GLENN DILLARD GUNN, *Chicago Herald and Examiner.*

"Overshadowing all else was Georges Baklanoff."—*Boston Post.*

"There is not a moment on the stage when he is not dramatically significant."—*Boston Herald.*

"The presence of Baklanoff lends artistic 'tone' to any performance."—*Chicago American.*

"This Russian baritone's personality is one of the most alluring that has ever crept into the theatre."—*Chicago Journal.*

"The applause which followed his singing reached the volume of an ovation."—*Washington (D. C.) Star.*

"Mr. Baklanoff is an artist of great stature who can toss off the 'Otello' Credo with the same ease as, for instance, Respighi's 'Nebbie,' never altering his placid posture, but covering a huge score of interpretations with the finely adjusted singing mechanism in his throat. He sang Russian, Italian, French and English with perfect facility, always intelligent, always artistic and with no adventitious devices whatever to aid his song. There is none of the oiliness of Southern voices in him; he cannot reach the emotions that way. Yet reach them he does, in terms of art alone."—*The Detroit News.*

"As distinctive an artist in the singing of songs as he is in the lyric portrayal of character."—*Chicago Daily Journal.*



With
EUGENIA VANDEVEER
Soprano

"Whatever he sang was generally temperamental, with a good deal of the same sort of personality that made him attract attention as soon as he stepped upon the operatic stage."—*Chicago Tribune.*

"He is ever an interesting artist. Nature gave him a voice of great beauty, and he has learned to make it serve his artistic purposes most admirably. . . . The public was delighted and recalled him time after time and insisted upon many encores."—*Chicago Evening Post.*

Season 1928-29
in
Gala Costume
Recital

Exclusive Management: MARTIN ROSS, Kimball Hall, Chicago



HOROWITZ

"triumph"

"The wildest welcome a pianist has received in many seasons in New York."

Olin Downes, N. Y. Times, Jan. 13, 1928.

"A leonine sweep and power, a conquering technique . . . the audience acclaimed him."

Lawrence Gilman, N. Y. Herald Tribune, Jan. 13, 1928.

"He accomplished nothing less than a recreation . . . rapturously received by a very large audience."

S. Chotzinoff, N. Y. World, Feb. 21, 1928.

"Cyclonic enthusiasm (headline) A breath-taking talent . . . Horowitz, through his tremendous performance, rendered a service to Rachmaninoff's fame as well as to his own."

Pitts Sanborn, N. Y. Telegram, Feb. 13, 1928.

"Horowitz repeated his sensational conception of the Tschai-kovsky Concerto to delirious plaudits."

N. Y. Evening World, Jan. 16, 1928.

"His playing is within the great tradition of enormous resources of tone and astonishing technique; but he can make his instrument sing as well as thunder."

Irving Weil, N. Y. Evening Journal, Feb. 21, 1928.

NEW YORK

Olin Downes, Times, Jan. 13

"PIANIST CREATES FURORE (Headline)

"The wildest welcome a pianist has received in many seasons in New York . . . whirlwind of virtuoso interpretation, amazing technique, irresistible youth, electrical temperament . . . the wires smoke when he plays Tschai-kovsky."

Olin Downes, Times, Feb. 21

"Phenomenal technique and virtuoso spirit . . . But Horowitz is far more than a consummate technician. He has not only extraordinary strength and speed but a very fine control of dynamics. But if these were his principal distinctions, he would not be the striking figure among the rising generation of pianists that he is . . . It is a long time since we have heard Scarlatti played with such fluency, sparkle, and charm. It was beautiful playing, logically consequent upon reading of the score, characterized by exquisite taste and freshness of feeling. . . . His was a noble and powerful conception of the Liszt Sonata, from first to last. . . . He is an artist of exceptional intellect, taste, and virtuoso quality, with a love and understanding of his art."

Lawrence Gilman, Herald Tribune, Jan. 13

"This slender youth from Russia has a leonine sweep and power, a conquering technique. He rode Tschai-kovsky's perennial battle steed with immense bravura and the audience acclaimed him."

Samuel Chotzinoff, World, Feb. 21

"The extraordinary thing about Horowitz's piano recital at Carnegie Hall last night was for me the absolute affinity between the art of a temperamental young Russian and the music of that symphonic poem for piano known as the B minor Sonata of Liszt. It remained for Horowitz to restore its proper character. Horowitz, perhaps because of his youth, perhaps because of his inherent romantic nature, lives intensely in a bygone musical world, a world of cataclysmic upheavals and tender love plaints. The geography of his planet offers snowcapped mountains, abysmal ravines, and mysterious, romantic waters, and is peopled by lonely, introspective souls who can find no peace even among such tremendous scenery. This is the world of the B minor Sonata and Horowitz entered upon this ground with the passion and spirit of a native. His interpretation was indeed an exposé of an artistic era which let go the universe to catch at the individual. The young pianist accomplished nothing less than a recreation. . . . This and everything else he played was rapturously received by a very large audience and the rush toward the stage at the last note of the program must have signaled to Horowitz the measure of his success."

WASHINGTON

Daily News, Jan. 19

"It is no wonder Vladimir Horowitz has created such a furore. Heralded as a veritable find in the world of pianists, he proved himself entirely worthy of all the acclaim given him. Such technique, tone, and colorful understanding are seldom bound up in a single artist. He is a 'different' pianist."

Steinway Building—New York City

Duo-Art Records—Victor Records—Steinway Piano

PHILA

Linton Martin, Inquirer, Feb. 11

"FIERY YOUNG RUSSIAN PIANO VIRTUOSO DELPHIA ORCHESTRA—TEMPERAMENT"

"A conquering king of the keyboard quite took possession today. Vladimir Horowitz, prodigious young pianist for performance of the Rachmaninoff Concerto. He provides making his first American tour, preceded by European bination of Rubinstein, Rosenthal, Paderewski, Busoni, past and present. If he could not achieve such a superlative in the very front rank of contemporary pianists, in a by the audience, earning an impressive ovation."

Evening Bulletin, Feb. 11

"The audience gave him the biggest ovation of the modesty of the real master, as well as the genius, and in the way of musicianly insight, poetic feeling, and of this day of fine pianists."

H. T. Craven, Record, Feb. 11

"HOROWITZ MAKES BIG HIT (Headline)

"Vladimir Horowitz, the brilliant young Russian pianist, on the occasion. For Horowitz, with his career ahead of him, freed of all mechanics in its suggestion of absolutely a sense of color, and his tone, adapted to the most dazzling is one of great beauty. This exceptionally impressive equilibrium of Rachmaninoff. His reception was properly tumultuous."

BAL

Sun, Feb. 4

"When Vladimir Horowitz stepped out upon the platform in Baltimore a new pianist of vital power. After the first Here was a piano tone rich and warm in quality; here And here was an astonishing technique that both could

News, Feb. 4

"HOROWITZ GETS BIG RECEPTION (Headline)

"When the audience was at length persuaded by the be the next Paderewski. We have been told by Europe of the piano on the musical map. We now believe it. This generation will ever hear to the playing of the y

CONCERT MANAGER

Representative:

WITZ

n p h s"

"A Vulcan of the piano was striking sparks from the keyboard and the conflagration spread through the entire house."

W. J. Henderson, N. Y. Evening Sun, Jan. 13, 1928.

"His performance of the Liszt Concerto was something once heard, never to be forgotten . . . he electrified the audience."

N. Y. Morning Telegraph, Feb. 21, 1928.

"A conquering king of the keyboard . . . a performance of poetry and power . . . rapturously received, earning an impressive ovation."

Philadelphia Inquirer, Feb. 11, 1928.

"The audience gave him the biggest ovation of the season after his magnificent performance with the Philadelphia Orchestra."

Philadelphia Bulletin, Feb. 11, 1928.

"The playing of Horowitz is probably the nearest thing this generation will ever hear to the playing of the young Chopin."

Baltimore News, Feb. 4, 1928.

"A Rachmaninoff, human and kindly, was revealed in Horowitz . . . a great pianist, a master of his instrument."

St. Louis Times, Jan. 28, 1928.

ELPHIA

MAKES SYMPHONIC DEBUT HERE WITH PHILADELPHIA ORCHESTRA'S UNUSUAL IMPRESSION (Headline)

of the Philadelphia Orchestra concert in the Academy yesterday, swept the audience off its feet by his impetuous electrifying interest. Horowitz, who is now 24 years old, begins in which he has been hailed as a compelling combatant every other picturesque and prominent pianist of his combination, he did play in a fashion that placed him in a performance of poetry and power. He was rapturously received

on after his magnificent performance. Horowitz has the technique, enhanced by all that makes the great pianist. Personal power and fervor, seldom is encountered even in

introduced the touch of truly electric enthusiasm into his already a magnificent artist. . . . His technique seems aneuous fluency. He clearly has poetic imagination and a delicate effects and to demand for splendor of volume, ment served him superbly in the Third Concerto of Rach-

MORE

at the Peabody Conservatory it was to introduce to number one was convinced that here was an unusual pianist. great power mated with gossamer lightness and delicacy, and did work up brilliant climaxes—intense and thrilling."

tor to leave the hall, it left saying: 'That young man will at Horowitz is unquestionably the greatest young genius. The playing of Horowitz is probably the nearest thing to Chopin.'

NT ARTHUR JUDSON

exander Merovitch

NEW YORK

Leonard Lieblich, American, Feb. 21

"HOROWITZ ACHIEVES BRILLIANT SUCCESS IN HIS PIANO RECITAL" (Headline)

"The tinkling little C major sonata by Scarlatti and the same composer's capriccio revealed phenomenal finger facility, a delightfully crisp touch, and some marvellous trills. In the Liszt Sonata, he stormed the very heavens of virtuosity with his rushing octaves, crashing chords, and digital whirlwinds. In the softer episodes his tone was of soulful quality. . . . Vociferating enthusiasm rewarded Horowitz for all his performances. He deserved it, for he is a remarkable pianistic apparition."

Pitts Sanborn, Telegram, Feb. 13

"HOROWITZ RECALLED MANY TIMES—RUSSIAN PIANIST STAMPEDES HOUSE IN THIRD RACHMANINOFF CONCERTO—CYCLONIC ENTHUSIASM" (Headline)

"The real event of the concert was the performance by that amazing young Russian, Vladimir Horowitz, in the third piano concerto of Rachmaninoff. It was not merely a question of all-conquering power and stampeding celerity. These sensational qualities Horowitz had exhibited copiously at other times. Here he proved that he can play also with delicate touch, sensitive color, and fastidious phrasing. Never before had this very extended composition seemed so rich in mood, so steadily engrossing. Horowitz, through his overwhelming performance, rendered a service to the composer's fame as well as to his own. Audience and orchestra joined at the conclusion of the concerto in a tremendous ovation."

Pitts Sanborn, Telegram, Feb. 22

"HOROWITZ MAKES BIG HIT AS PHILADELPHIA ORCHESTRA SOLOIST—IMMENSE AUDIENCE CHEERS RUSSIAN PIANIST" (Headline)

"It has become quite the mode here to cheer Horowitz whenever he appears. The third Rachmaninoff Concerto seems to be the Russian virtuoso's Thessalian battle-steed. Thus securely mounted, he rides to an unflinching hallelujah victory! . . . The fashionable Mr. Horowitz played superlatively well."

Morning Telegraph, Feb. 21

"THAT HOROWITZ HURRICANE" (Headline)

"The busiest artist in America this year is Vladimir Horowitz, who is being shown an extraordinary reception by every organization and group devoted to music. He is announced just about everywhere you turn. . . . He filled Carnegie Hall with that uncanny, inexplicable personality which so electrifies and inhabits his entire audience."

ST. LOUIS

Oscar Condon, Globe, Jan. 28

"One of the pianistic surprises of the generation. . . . A marvellous sense of rhythm and dynamics and a fastidious style fully justified his being heralded as a keyboard sensation."

Packard Building—Philadelphia

(Original clippings of notices reprinted here on file at the Judson offices)

FACTS

During this, his first American tour, from January 12 to April 1, 1928, Vladimir Horowitz will have played 36 times, including nineteen appearances with orchestra:

New York Philharmonic . . .	3
New York Symphony	2
Philadelphia Orchestra	6
St. Louis Symphony	2
Cincinnati Symphony	2
Chicago Symphony	2
Boston Symphony	2

1928-1929

Vladimir Horowitz's second American tour is limited to October 15, 1928, to January 1, 1929.

WIRE NOW

for available dates!

New York Concerts

Thursday, March 8

MORNING
Eddy Brown String Quartet,
Ritz-Carlton Hotel.

AFTERNOON
New York Symphony Orchestra,
Carnegie Hall.

EVENING
Boston Symphony Orchestra,
Carnegie Hall.
New York Opera Club, Hotel
Astor.
Curtis String Quartet, Town
Hall.

Friday, March 9

EVENING
Beethoven Symphony Orchestra,
Carnegie Hall.
Concert of Modern Music, New
School for Social Research.

Saturday, March 10

AFTERNOON
Boston Symphony Orchestra,
Carnegie Hall.
Edwin Hughes, piano, Town
Hall.

EVENING
Symphony Orchestra, David
Mannes, conductor, Metropoli-
tan Museum of Art.
Intercollegiate Glee Club Contest,
Carnegie Hall.

Sunday, March 11

AFTERNOON
Mary Lewis, song, Carnegie Hall.

New York Symphony Orchestra,
Mecca Auditorium.
Philharmonic Orchestra, Metro-
politan Opera House.
Vertchamp String Quartet, John
Golden Theater.
Felix Salmond and Dr. S. Rum-
schisky, sonata recital, Town
Hall.

EVENING
Elizabeth Gutman, song, Edyth
Totten Theater.
Oscar Seagle, song, Guild Thea-
ter.
Walter Gieseking, piano, Carne-
gie Hall.
Alba Nardone, violin, John Gol-
den Theater.

Monday, March 12

EVENING
Beethoven Association, Town
Hall.

Tuesday, March 13

AFTERNOON
Dimitri Tiomkin, piano, Carne-
gie Hall.
Margaret Hamilton, piano, Town
Hall.

EVENING
Marianne Kneisel String Quar-
tet, Town Hall.
Gitta Gradova and Ruth Breton,
The Barizon.
New York Symphony Orchestra
with Prince Joachim Albrecht,
Metropolitan Opera House.
Vladimir Horowitz, piano, Bilt-
more Hotel.

George Meader, song, Carnegie
Hall.

Wednesday, March 14

EVENING
Lois zu Putlitz, violin, Town
Hall.
Schola Cantorum, Carnegie Hall.
Yvonne Hubert, piano, Steinway
Hall.

Thursday, March 15

EVENING
Philharmonic Orchestra, Carne-
gie Hall.
Aileen Fealy, piano, Steinway
Hall.
Lucie Caffaret, piano, Town Hall.

Friday, March 16

EVENING
New York Symphony Orchestra,
Carnegie Hall.
Helen Spills, song, Steinway
Hall.

Saturday, March 17

MORNING
Philharmonic Orchestra, Chil-
dren's Concert, Carnegie Hall.

AFTERNOON
Fritz Kreisler, violin, Carnegie
Hall.
Luigi Franchetti, piano, Town
Hall.

EVENING
Philharmonic Orchestra, Carne-
gie Hall.
Symphony Orchestra, David
Mannes, conductor, Metropoli-
tan Museum of Art.

Philadelphia to Hear La Gioconda

The Pennsylvania Grand Opera Company will give a performance of La Gioconda at the Metropolitan Opera House, Philadelphia, on Wednesday evening, March 21. A fine cast has been engaged which includes also an excellent ballet. Titta Ruffo will be the star and Rhea Toniolo will sing the prima donna part. The tenor role, according to an announcement, will be entrusted to a well known artist. There also is interest in the appearance of Mae Mackie, Philadelphia singer, who is one of the company's most recent acquisitions. Luigi Raybaut will be stage director.

Memorial Concert for Halpern

On the evening of March 17, there will be a memorial concert at the New York Liederkranz in honor of the late Maurice Halpern, the music critic of the New York Staats Zeitung, who passed away suddenly last Saturday. The arrangements for the concert are in charge of a committee headed by Mme. Ada Soder-Hueck, care Metropolitan Opera House Studios, 1425 Broadway. The proceeds of the concert will be devoted to aid the family of Mr. Halpern.

Leginska's Activities

Ethel Leginska will be guest conductor of the New York Symphony at its annual New Rochelle concert on March 9. The Chicago Woman's Symphony Orchestra, of which she is conductor, gave its fourth subscription concert of the season on March 5 in that city, and plans are now being made to present the Boston Women's Symphony, of which she is also director, some time in April in New York.

Naegle Makes First Appearance in Texas

Charles Naegle, pianist, now on tour in the South, reached Houston, Tex., on March 6, where he made his first appearance in that state at Cathedral Hall under the auspices of the Girls' Musical Club. The club is one of the oldest organizations of its sort in the country, and is responsible for bringing most of the big musical attractions to Houston.

Russian Symphonic Choir, Town
Hall.

Sunday, March 18

AFTERNOON
New York Symphony Orchestra,
Mecca Auditorium.
Philharmonic Orchestra, Carne-
gie Hall.
Julia Peters, song, Town Hall.

EVENING
New York Chamber Music So-
ciety, Hotel Plaza.
Lucia Chagnon, song Guild Thea-
ter.
Michio Ito, dance, John Golden
Theater.
Galli Curci, song, Carnegie Hall.

Monday, March 19

EVENING
Lucie Stern, piano, Carnegie
Hall.
Phyllida Ashley, piano, Steinway
Hall.
Lenox String Quartet, Town
Hall.

Tuesday, March 20

AFTERNOON
Lawrence Haynes, song, Town
Hall.

EVENING
Philadelphia Orchestra, Carnegie
Hall.
Boris Saslawsky and Ratan Devi,
The Barizon.
Suzanne Kenyon, song, Steinway
Hall.
Hall Johnson Negro Choir, Town
Hall.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Ernest Harry Adams

The Wind Blown Hill
Franceska Kaspar Lawson, Hartsville, S. C., Louisburg, N. C.,
Bluefield, West Va.

Roy Agnew

Hie Away, Hie Away
Gertrude Ehrhart, Braintree, Newton, Somerville, Mass.

Edward Ballantine

Lyrics From the Greek:
Corinth; Cyprus; My Star; Shepherd's Elegy
David Blair McClosky, Boston

Mary Had A Little Lamb (Variations for the Piano in the Style of
Ten Composers)
Arville Belstad, Seattle
Katharine Bowen, New York

Florence Newell Barbour

Awake, It Is The Day.....Katharine LaFrance, Birmingham, Pa.
Love's Ecstasy.....Alice Brown MacNutt, Denver, Colo.

Mrs. H. H. A. Beach

Ecstasy
Ethelynde Smith, Hampton, Va.
Antoinette Harding, New York

The Year's At the Spring
Franceska Kaspar Lawson, Lake City, S. C.
Mina Kirk, Beloit

Scottish Legend (piano) Winifred Young Cornish, New York
Fairy Lullaby (Part Song for Women's Voices)
Massachusetts Federated Women's Clubs, Boston

Robert Braine

Another Day.....Erva Giles, New York
Come to the Wildwood.....Eldna Grey, New York

Gena Bracombe

Just Before the Lights Are Lit
Franceska Kaspar Lawson, Keyser, West Va., Lake City, S. C.,
Waynesville, N. C.

Three Mystic Ships
The Postern Gate
Arthur Billings Hunt, New York

The Dancer of Fjaard (Choral for Women's Voices with Soprano
and Contralto Solos)
Massachusetts Federated Women's Clubs, Boston
The New York Matinee Musicale, New York
The MacDowell Choral of Mountain Lakes, N. J.

G. W. Chadwick

Lyrics from "Told In The Gate"
As In Waves Without Number
Dear Love, When In Thine Arms
Was I Not Thine
Sister Fairest, Why Art Thou Sighing
Love's Like A Summer Rose
O Let Night Speak Of Me
Sweetheart, Thy Lips
David Blair McClosky, Boston

Ralph Cox

To A Hilltop
Helen Headland, Galesburg, Ill.
Martha Shannon, Birmingham, Pa.

Aspiration
Barre Hill, La Grange, Ill.

Mabel W. Daniels

The Ride (Part-Song for Men's Voices)
Harvard Glee Club; Apollo Club of Brooklyn; Orpheus Club,
Detroit; Orpheus Club, Cleveland; Men's Chorus of N. H.
College, Durham, N. H.

Daybreak.....Edith Alida Bullard, Boston

Arthur Foote

An Irish Folk Song.....Franceska Kaspar Lawson
In Picardie.....James R. Houghton, Boston
Tranquility.....Gladys de Almeida, Boston

G. A. Grant-Schaefer

The Long-tail Blue (Old Song).....Ethelynde Smith, Moncton, N. B.
Musieu Bainjo (Creole Song)
Ethelynde Smith, Moncton, N. B., Hampton, Va.

The Sea.....James Fiske, Chicago
The Eagle.....Neil O'Connor, Williamstown, Mass.
Little David (Negro Spiritual).....Carl Craven, Fort Dodge, Ia.
The Oak Tree Talks.....Zeta V. Wood, New York

Cuthbert Harris

Blackbird, Keep Singing
Franceska Kaspar Lawson, Athens, West Va.; Elizabethtown,
Pa.; Watsela, Ill.

Francis Hopkinson

From "The First American Composer,"
edited by Harold Vincent Milligan
My Days Have Been So Wondrous Free
Kitty Cheatham, New York; Mollie Davies, Utica
Beneath a Weeping Willow's Shade
Mollie Davies, Utica

Bruno Huhn

Invictus.....Harold Brion Foulke, Yonkers, N. Y.

George Liebling

Op. 72 Ode to Spring (Piano).....George Liebling, Minot, N. D.
Op. 80, No. 1. Moonlight (Nocturne) (For Violin and Pianoforte)
Op. 80, No. 2. Fairy Dance (Eltentanz) (For Violin and Pianoforte)
Chester Campbell, Minneapolis

W. J. Marsh

Yellow.....Gertrude Ehrhart, Boston

John W. Metcalf

Selections from John W. Metcalf Memorial Program, Radio KTAB,
California:
Organ Solo.....Esta Marvin Pomeroy
Op. 42. Pastoral.....Ruth Hall Crandall
Hymn of Faith; God's Promises
Tenor Solos.....Edwin Draper
O Flower Of All; Moon Dreams
Basso Solos.....Oliver Jones
Recompense; The Desert Trail
Piano Solo.....Leonard Sydney Lurie
Op. 47, In Fair Seville, Spanish Dance

Harold Vincent Milligan

Willow In Your April Gown.....Franceska Kaspar Lawson
Storer College, West Va.; Waynesville, N. C.
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Transatlantic Travelers

(Ship News by the Special Musical Courier Quarantine Reporter)

NEW YORK, MARCH 5.—Eric Ochs, conductor of the Berlin Philharmonic and Symphony orchestras and conductor of the German Choral Society of Buenos Aires, South America, arrived this week on board the Hamburg-American liner, Westphalia, planning to become an American citizen and make the United States his home.

"This is a dream I've had all my life," he stated to the *MUSICAL COURIER*. "I do not arrive this time as a 'visiting artist.' I come as an immigrant. First I shall find a manager, then I shall look around and see what there is for me to do. In five years, I hope, I shall be a citizen."

Besides conducting the Berlin orchestras, Mr. Ochs for the last five years has been a noted conductor of operas in Germany and of symphony concerts in Stockholm.

His last visit here was sixteen years ago when he appeared as violin soloist with the New York Philharmonic under the direction of Walter Damrosch. At that time he also played the tenore, a five-stringed instrument invented by Prof. Hermann Ritter of Wurzburg University and which is about the size of a small cello and has the tone qualities of both cello and violin. He brought with him this same tenore and intends, as his first work in New York, to organize a quintet in which it will be used. He organized such a quintet abroad and received much praise from music lovers but few artists have attempted to help him popularize the instrument by learning to play it, he said. With him he had several compositions for his proposed quintet which were written by Wolfgang Stresemann who was a member of the original quintet in Europe.

The Cunard liner, Berengaria, brought in Samuel Dushkin, who arrived for special concerts with the New York and Boston symphony orchestras. With the New York Symphony, he stated, he will create here Maurice Ravel's Tzigane, with Ravel conducting. He created this work in Amsterdam two years ago with Mengelberg conducting the orchestra. With the Boston Symphony the last of this month he will play for the first time in America the new suite, Impressions of a Music Hall, by Gabriel Pierne, with Koussevitsky conducting. He had the honor also of introducing this music in Europe, he said. This first performance abroad was in Paris last June, under the same conductor.

Following these two performances he will be on tour until Easter, when he sails for tours of England and France. This is his first visit home to the United States in two years, he said, but hereafter—at least for the next three or four years—he plans annual tours here. While he was away he had the thrill of visiting Warsaw, his birthplace. The city, with its population of a million, surprised him, he commented. Germany is musically the most active country at present, he believes, and England "loves" celebrities and big names. He predicted a very active musical season this year and increasing activity in the future, due to the influence everywhere of radio. "Radio," he argued, "is the 'sign' artists have looked for."

Clare Luce was another Berengaria passenger.

The French liner Rochambeau brought Miguel Candela, the twelve-year-old boy who last June won the Prix d'Honneur of the Paris Conservatory. Fritz Kreisler is the only other person ever to win this honor at such a tender age, it is claimed.

Miguel was accompanied by his father, Vincent Candela, director of his own violin school in Paris and violinist in concerts of the Society of the Conservatory. Miguel studied the violin since he was five years old and won the high honor of the Conservatory, it was stated, one month after his father entered him in the "superior" violin class of the Conservatory. Since then he has played at the Trocadero, Salle Gaveau, Sorbonne, among other recitals, and he arrived here for ten special concerts under Wanamaker auspices in New York and Philadelphia.

Regina Lampkin, dancer, sister of Joseph Lampkin, violinist, arrived with her mother on board the Western World, of the Munson Line. Brother and sister sailed away a year and a half ago for first appearances abroad and toured Europe. Then Miss Lampkin sailed for South America and when Joseph was enjoying his recent successes in London she found her big success in Buenos Aires. Her immediate plans, she said, included a hurried visit home to San Francisco, then a return to New York.

Lucille Gibbs, of Los Angeles, returned on board the Leviathan of the United States Lines from concerts and opera in France and Italy with a report of conditions in Italy similar to the report a few weeks ago of Stuart Gracey. Of eighty-nine operas in Northern Italy, she said, only thirteen are giving their usual performances.

The business of concerts doesn't seem so much affected at the present time, and artists are hopeful that conditions will soon become stable, but there is much "confusion," she said, "if an artist looks for it."

Bunola Kucker returned aboard the Leviathan for a short visit to Los Angeles, then to return for concerts in France. Edith McBride returned after a year in Europe for a concert tour east of Chicago.

Angona Enters, dancer, was another Leviathan passenger. She sailed away in December planning a vacation until fall but had a debut in London the first of February and immediately afterwards received a cable from her American manager to return for a concert tour opening in Palm Beach as soon as she can get there.

George W. Meyer, English popular song writer, arrived to go into the music publishing business here.

Leviathan passengers are assured of a musical year by Kenneth V. Goulden, Irish singer and writer of a number of successful ballads, who is now librarian aboard this ship. He has several objects in keeping on the sea. One is his health, he said, but more important is his plan of collecting and writing music of the sea.

Oscar Hammerstein, 2nd, returned on board the Italian

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liner Roma after arranging for rehearsals of Show Boat, to be produced in London, and Rose Marie, in Berlin. He will return to Europe within a few weeks to attend to final details, he stated. Nira Niriska, of the Chippewa tribe, sailed aboard the Hamburg to be the Indian girl in Rose Marie, singing the totem pole song.

Tito Schipa sailed for Europe on board the Berengaria. Prince Joachim Albrecht, second cousin of the former Kaiser, is arriving this week on board the White Star liner Majestic for special concerts. Zoltan Doeme, of the Munich Opera, and Oscar Fried, conductor, of Berlin, are passengers aboard the arriving Albert Ballin.

George Gershwin sails for Europe on the S. S. Majestic on March 8. He is going to London for ten days, then to Paris for a stay of a week. After that, he will probably go to the southern part of France.

Dr. Nicholas Varady, critic of Budapest, is due here on the Olympic, March 13. He is the brother of Rozsi Varady, well known Hungarian cellist.

C. C. R.

Guild of Vocal Teachers Give Program

The Guild of Vocal Teachers of New York gave a bridge and musicale at the Guild Studios, Chickering Hall, recently. Merran E. Reader, with whom rested the musical part of the program, sang arias by Catalani and Marchesi, a group of French songs and German lieder, displaying a soprano voice of unusual sweetness and power, and a fine sense of musical balance. Miss Reader has splendid qualities which make for success in singing. An enthusiastic audience showed its appreciation.

Martha Attwood Married

Mrs. Martha A. Attwood has announced the marriage of her daughter, Martha Attwood, Metropolitan Opera soprano, to Alessandro Alberini, in this city on February 28. The couple will be at home to their numerous friends on Saturday evening, March 10, at the Hotel Astor. Mme. Attwood's marriage will not interfere in any way with her artistic career.

CECILE DE HORVATH

Pianist

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"Before she had played many bars of Schubert Miss de Horvath had made it clear that she feels the line of a melody far more sensitively than most musicians do. Not more than those same few measures, furthermore, did she require to demonstrate to her audience that she has at her command the musical and technical resources needful to do justice to her subtle melodic sense.

She introduces beautiful color tone, tone which she can color at will. Along with unusual suppleness, she has developed the strength which leads to security, she can brush in her exquisite nuances with a touch both delicate and firm. Rhythm, too, she makes full use of—hence the vitality that quickens her melodies. How brilliantly, because of her rhythm and her tonal color sense, Miss de Horvath can put a point on the end of a lively passage.

Delightfully she played the Schubert impromptu, with no silly attempt at forced simplicity or playfulness. The minuet that followed she played quite admirably, with charm as well as rhythmic grace. A pretty rhythm that kept it moving she found for Debussy's Ballade, to the music's great advantage; she made the very most, too, of its melody, while slighting none of the features more characteristic of the composer.

She is blessed with rhythm and the musical intelligence to know that she must plan a long piece through—not stand still in the middle or flounder in the way of many a player. A rare talent. Miss de Horvath showed herself yesterday a pianist of unusual skill and charm.—R. R. G., *Boston Herald*, Feb. 26, 1928.

"Piano playing of decided attractiveness. All that might be done for the Glazounoff Sonata, Mme. de Horvath did. Her tone was to be enjoyed, her musicianship to be admired, her technical skill to be noted as a source of astonishment. It would be a pleasure to hear Mme. de Horvath again."—Warren Storey Smith, *Boston Post*, Feb. 26, 1928.

"Displayed an agile and delicate technique, a poetic fancy, and excellent good taste. Her many pleasant qualities, technical and artistic, were warmly applauded by her audience and she was compelled to add to her program."—*Boston Globe*, Feb. 26, 1928.

"On the technical side, Miss de Horvath is a skilled pianist differing from other skilled pianists in that she has developed the lighter and more graceful details of technique; she avoids displaying a hard and brilliant mechanism for its own sake. Most characteristic of her playing therefore, are soft limpid tones, smooth melody playing and a light facile skill in musical embroidery. Never does she produce uncouth sounds. In the pieces from Schubert and Chopin Miss de Horvath played softly and delicately. Schubert's Impromptu, indeed, flowed with exceptional modesty and gentleness. The mazurka in A flat of Chopin was sweet of melody; the mazurka in C sharp minor light of tone."—N. M. J., *Boston Transcript*, Feb. 26, 1928.



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News Flashes

Giannini Triumphs in Hamburg

Hamburg.—Dusolina Giannini triumphs in Aida and Butterfly. Audience over one thousand kept shouting for fifteen minutes after iron curtain descended. Santuzza extraordinary success. F.

Levitzi Conquers Holland

Within a period of nine days Mischa Levitzi has completely captivated Holland in orchestral appearances in Amsterdam and The Hague and recitals in Rotterdam, Amsterdam, The Hague, Middleburg and Enschede.

C. Warwick Evans Undergoes Operation

Chicago.—London String Quartet concert at Goodman Theatre, March 4, postponed on account of C. Warwick Evans being stricken with appendicitis on train. Was operated last night (March 4). Condition grave. Rene Devries.

Dinner in Honor of Dayton Westminster Choir

Dayton, Ohio.—Two hundred attended the dinner given by the Westminster Presbyterian Church on March 5 in honor of the Dayton Westminster Choir. Peter Lutkin, one of the principal speakers, told of the spiritual value of congregational and choral singing. M. H. Hanson and others spoke with enthusiasm of the choir. Lutkin's Benediction was one of five selections sung by the Choir. M. E.

Hall Johnson Negro Choir in Second New York Recital

The Hall Johnson Negro Choir of twenty mixed voices gave a concert in the Pythian Temple on February 29 and scored such a decisive success that another appearance is scheduled for Town Hall on March 20. The program to be presented will include some infrequently heard traditional melodies, among them Ride On Jesus, Ezekiel Saw De Wheel, Dis Ole Hammer Killed John Henry, Did You Read Dat Letter, Fix Me Jesus and De Ole Sheep Done Know De Road.

De Seguro Not Badly Hurt

Andres de Seguro was reported as being seriously injured in California in an automobile accident. On March 5, Bruno Zirato, his representative, received the following telegram from him: "My accident, due to an attack of acute indigestion after lunch and while I was driving, could have been more serious, but, fortunately, my uncontrolled car struck another empty parked automobile. I was hurt on the forehead, legs, and ribs, but a few days in bed and a few dollars will repair everything. Fortunately, also, the accident will not interfere with work, as I finished my film with Dolores Del Rio just the day before."

(Signed) DE SEGUROLA."

Elizabeth Simpson California Studio Notes

Artist members of Elizabeth Simpson's professional coaching class will fill important engagements in northern and southern California this month. On February 28, Elwin Calberg played at the Forum Club, San Francisco; March 9, the same brilliant artist will give a recital before the Women's Club of La Jolla in the southern part of the state, playing the Bach-Busoni Toccata and Fugue in D minor, Chopin's B flat minor Sonata, Valses Poeticos by Granadas, and the Nails Waltz, with other modern novelties. On March 11, he will be heard in a Sunday evening concert at Casa de Manana, La Jolla, and on March 28 will give a joint recital with Margaret Dix Nicol, interpretative danseuse, at the Century Club, San Francisco.

Other appearances will be made by Helena Mann Redewill, who will be assisting artist at the annual concert of the Berkeley League of American Pen Women at the Cora L. Williams Institute on March 31, and George Kelly, who will appear as soloist and accompanist in a concert in the auditorium of the Y. W. C. A. of Oakland on March 9.

On March 3 a studio recital was given by Miss Simpson in her Berkeley studio, at which advance hearings of these programs were given together with interesting numbers from the general class. A large audience greeted the young artists with great enthusiasm, the playing being uniformly excellent and impressive.

Harriett Scanland Arranges Benefit Concert

Harriett Scanland was executive chairman and manager of the Gala Benefit Concert which was given at the Waldorf-Astoria on February 26 in aid of the Relief Society for the Aged. The program was presented by Armand Tokatyan, tenor, and Pietro Aria, violinist.

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NEW YORK MARCH 8, 1928 No. 2500

The latest pianists' disease is Scarlatti fever. It is very catching.

What music needs, according to Sir Landon Ronald, is a business genius. What, still another?

When articles signed by singers are published in the magazines, one nearly always feel like crying, "Author, author!"

Emil Ludwig, the biographical author now visiting these shores, says that he has at last "discovered" America, but while he tells much of what he has found here, he keeps strangely silent on the subject of jazz. Has he overlooked one of the most fertile and fortissimo products of our land?

Seven symphony orchestras of first class size and ability are being heard here this week, the Philharmonic, New York, Beethoven, Philadelphia, Boston, Roxy, and Capitol. If any European music center is able to show a similar activity, our own proud tonal town would like to hear about it.

A scientist declares that women absorb sound more easily and fully than men. That will furnish a good alibi for an artist whose performance is reviewed as being lacking in volume of tone. "Too many women present—they absorbed most of my tone," will be the concert-giver's defense.

Our present musical season soon will gasp its final breaths. Last concerts here for 1927-28 are announced by the Philharmonic and New York Symphony orchestras on April 1; the Beethoven Symphony Orchestra on April 13; the Boston Symphony on April 14 (when the Metropolitan Opera also closes), and the Philadelphia Orchestra on April 17.

America used to be derided as the country of fake degrees and fake titles, and as the country where "any bootblack could call himself professor"; but evidently some of the older and wiser countries are not free from the "American" feature of cultural life. In a public meeting of British music teachers at Brigg-ton, Professor Tobias Matthay, the English piano pedagogue, indicated that the diploma selling business is lucrative in the British Isles. The properly trained teacher, he said, was "faced with a

crowd of competitors whose training had not been good enough even to be called superficial, and whose so-called diplomas were not only a fraud but an insult to the profession."

Sir Thomas Beecham, who is back in London conducting Sunday concerts at the Albert Hall, has told the newspapers that he has sundry offers to transfer his activities to the United States, including one which would bring \$100,000 for five months' work. It would be interesting to know who made it!

There has been some trouble over finances connected with an orchestral concert which was to have been directed here for charity by Prince Joachim Albrecht, a cousin of the former Kaiser of Germany. It would not thrill New York to see and hear a prince conduct an orchestra. This city has been honored with the visits of most of the kings of the baton.

Fifteen hundred poems were submitted in a recent contest held by the Associated Glee Clubs of America, for the purpose of finding original lines suitable to be set to music for male chorus. "No award" is the decision of the judges in the competition. What ails the poets of our land? Have they too been bitten by the microbe of modernism, and are they in a state of retrogression, "back to Spenser, Burns, Byron, Keats, Goethe, Schiller, Heine and Racine?"

Puccini's La Rondine is to have its American premiere at the Metropolitan next Saturday afternoon. We like to be a harbinger of good news, but we have more than a dim suspicion, based on reports from our European correspondents, that Puccini's fame hereabouts will be no greater and no less after his La Rondine has been heard in New York. On the other hand, we may be mistaken. It has happened before that America has accepted warmly what Europe has passed by indifferently, and vice versa.

The reconstructed Teatro Costanzi in Rome, which is henceforth to be known as the Royal Opera, will be opened in the very near future by Mussolini. Unofficially it was inaugurated previously by Achille Polidoro, a Herculean custodian, who successfully held the center of the stage against all comers when the new safety curtain was rung up for a trial trip. When the signal was given for the heavy curtain to go up a great searchlight was turned on, probably to watch the effect. And in the midst of all this splendor there was revealed Achille, as bare as a statue in his classic namesake, singing La Donna e mobile. When the spectators recovered from their astonishment they called to the statuesque tenor to remove himself, but he went on with his program, singing arias by Mascagni and Puccini, alternately as a tenor, a baritone and a bass. Stage hands tried to carry him off, but Achille was true to his name and vanquished them all, finally barricading himself in one of the boxes, until the police managed to capture him, but only by a ruse. As he was carried off, strongly bound and covered with a blanket, he protested that his unworthy treatment was due to the machinations of jealous rivals. Maybe he was a real tenor after all!

Wilhelm Furtwängler has just announced that he will resign from the conductorship of the historic Leipzig Gewandhaus at the end of the present season. He gives as his reason the necessity to concentrate on personal work and the growing demand on his time as a guest conductor. Some time ago he published in the Berlin papers that he had requested the New York Philharmonic not to exercise their option on his services during the next season (though there seemed to be no danger of their doing so). Now comes the further news that he has been engaged to conduct a number of operatic performances as guest at the Vienna Opera. Whether Furtwängler is getting tired of his present activity and wants to veer toward Vienna, where he already shares the Philharmonic concerts with Schalk, or whether the whole shake-up of his plans is due to the fact that the Leipzig Gewandhaus, which Nikisch used to regard as his first duty, refuses to be treated as a mere adjunct to a traveling conductor's itinerary, is not clear. Our guess is that, now that New York is virtually out of the question, Furtwängler would like to be in the unique position of being the premier conductor of the two great musical centers, Vienna and Berlin. As Weingartner's successor in one place and Nikisch's in the other he would be the true musical overlord of what Miss Lee calls the Central of Europe, and could take the two finest European orchestras alternately on tour. More power to his baton!

LET'S BE FAIR!

Under the heading, Let's Be Fair, Geoffrey O'Hara contributes an article to the February issue of the Journal of the American Society of Composers, Authors and Publishers in which he asks that performing rights be paid the serious American composer. He makes MacDowell's untimely death the text of his screed, and points out, quite justly, that the cause of this untimely death was simply overwork—teaching all day, composing most of the night—and that, if MacDowell had received adequate performing rights, he might have done far less teaching, might have been spared to us many a long day, and would surely have enriched American music to an extent quite incalculable.

That is fact, of course. There is no denying it. Any composer whose music is played would be measurably enriched by the receipt of performing rights. It is for the collection of such rights that the American Society of Composers, Authors and Publishers exists—and very successful it is, up to a certain point. This point is passed when the music ceases to have great and genuine appeal, so much appeal that artists and conductors dare not omit it from their programs.

But the best music, the serious music of the world, is not of that sort. There is no use trying to deny that fact. It is a fact of which every serious composer is fully aware. There may be some rare pieces that are so sensational that orchestras and artists feel that it will "pay" to use them, even if the use of them is costly. But how many such pieces are there? And how many serious composers are there in the world today who can write them?

Only recently a well known composer was heard to say that he was certainly not going to restrict the use of his pieces by demanding performing rights, and he added that a friend of his, also a well known composer, had actually arranged with a conductor of a symphony orchestra to perform one of his works, only to have it withdrawn when the symphony management learned from his publisher that a fee would have to be paid if the work was used.

Furthermore, the provincial theaters in France have formed a league to prevent the rapacious demands of publishers and composers who "will either kill the theaters or force them to give only works so old that they are no longer protected by copyrights." Also a well known pianist, having announced a program of modern works for one of his Paris recitals, withdrew the whole list and substituted for them Beethoven, Chopin and other "safe" composers, when he heard that the moderns "actually had the effrontery to demand payment from him, the pianist, who was trying to do them a favor by playing their music!"

Some of the European societies of composers and publishers made an effort—have made, in fact, several sporadic efforts—to collect fees from artists giving recitals in America upon the programs of which protected works were included. The net result was—the refusal of artists to use the works.

It is, as someone has justly said, the competition of the dead with the living. Everything is in favor of the dead—the honor naturally paid them, the years of publicity they have enjoyed, the public's familiarity with their works, and so on.

Except in the case of a few sensationally advertised works, the public is squarely against the living composer. The public wants the familiar. Instead of welcoming an innovation, the public fears that the short space of time allotted to two dollars' worth of concert music will be wasted on the untried; and we all know how the public cries for familiar encores, and bursts into applause at the first recognized notes of a favorite piece!

It has been said that Rachmaninoff's tremendous success in America is largely due to the fact that his music, being that of a Russian, could be pirated. The result was—so it is said—that, when he arrived here to tour as a virtuoso, he was already known to every music lover in America.

Also—and we must not forget this—the young composer is so anxious to have his work performed that he will gladly pay for that privilege.

There is as vast a difference between theory and practice as there is between idealism and fact!

Variations

By the Editor-in-Chief

A keen and conscientious, kindly and cultured music critic has passed on in the person of Maurice Halpern. And than him no truer gentleman was in our list of friends.

Halpern wrote splendid stuff in the New York Staats Zeitung but unfortunately many persons had to miss it because they could not read German.

He was born and educated abroad, spoke several European languages and was intimately acquainted with the music, art, and history of those lands. His outlook was broad and his pen was authoritative. The added graces of humor and wit also were given to Halpern, but he used them with discretion and charity in his critical writings.

What he said to his colleagues, however, at intimate moments was another, and often an irresistibly comical story.

Halpern had no exaggerated notions of the importance of music criticism. Only a few weeks ago he said to us at luncheon: "I truly feel in my heart with the poet who declared that critics of the arts merely are brushers of noblemen's clothes."

The departed will be remembered with admiration by his readers and with love by those of his colleagues who treasured his qualities as a man and a musical scholar.

For ourselves, no longer to encounter Halpern's gentle personality, good natured banter, and serious and helpful companionship, will represent a sad and grievous void in our professional activity.

F. D. Perkins asks in the Herald Tribune of last Sunday: "Are there too many concerts?" He seems to think so, for in a breezy and truthful article he describes the trials and travels of a music reviewer (one suspects that it is himself) who attempted to be present at four or five concerts on Sunday a week ago that offered eighteen musical affairs of a nature worthy to receive critical consideration. Mr. Perkins points out that under such conditions the work of a reviewer is haphazard and satisfactory neither to himself nor to the artists who make the public appearances.

Is it necessary, however, to give long accounts of performers or works that have been heard frequently and are familiar to the musical readers of the newspapers? What boots it to tell over and over again that X. "is a master musician, a magical technician, and an authoritative interpreter"; and that Y. "has an amply voluminous voice, perfect sense of style, superlative intelligence of delivery, and faultless enunciations of text?" And again, is it worth while to tell that on this or that occasion, relatively, the artist surpassed himself or was not in his best estate?

Far better 'twere to give the space to debutants who need the public mention and sometimes deserve it. But what a prospect for the critics!

After all, is music criticism a boon or a detriment to the tonal art? And does the reviewer regard his labors as a sacred duty or just a paid job?

Those are the questions which have been mulled and quarrelled over for ages among the musicians, the managers, and the critics. The public does not care much. It reads quickly and forgets with the same haste.

Criticism is futile in the sense that it has no permanence. As conducted nowadays it really resolves itself into news comment. Perhaps that is at best its real nature. An artist told us several years ago: "Nothing that you critics write about me bothers me at all. The morning paper is swept off the table with the egg shells and empty coffee cups. The evening paper is left in the subway or tram cars, or thrown out at home when the tidying for dinner begins. Unless it is laid aside for wrapping purposes the newspaper of yesterday or the day before yesterday is the hardest thing in the world to find. Everyone remembers for several months the printed descriptions of a prize fight or a celebrated murder. Who remembers for even three days the printed description of a concert or an opera performance? In most cases not even the critic who wrote it."

Some critics have hopefully put their daily newspaper writings into book form. Such volumes always fail to sell. We tried to buy one the other day, written about ten years ago by Krehbiel. It is out of print. How many persons read the luminous works of Ernest Newman? Hunkeler told us that he had practically no income from his books and certainly they contained the most brilliant writing on music we ever have had in this country.

A frightful suspicion assails us at this moment

that our friend of the egg shells may be tragically right.

The musical seismograph reports rapturous and thrilling vibrations this week from Philadelphia, Washington, Buffalo and Pittsburgh. Toscanini is conducting our Philharmonic in those fortunate cities.

Furtwaengler, a guest conductor liked in New York, now intends to take up composition as a side line. He does not seem to fear that critics might call his works "Kapellmeistermusik."

Premier Mussolini is quoted as saying in connection with the forthcoming Twentieth Century Exhibition to be held at Bologna:

"It is an absolute necessity that the public learn to like and appreciate modern music, the kind of music which cannot be understood at the first hearing. We must overcome the animosity so general toward modern Italian music. I personally prefer old operas, but believe that the production of new operas is commendable, because some of them may be superior to the old compositions. If fifty new operas are produced in a season and two of them succeed, we are compensated for the effort and funds wasted on the forty-eight worthless ones."

We have no data at hand on the number of modern compositions which have failed in Italy, but we wonder whether Mussolini knows how favorably the current Italian composers have been treated in this country? So far as opera is concerned, Montemezzi's *The Love of Three Kings* is one of the favorites in the Metropolitan repertoire, and *Fedora* and *The Jewels of the Madonna* also have a goodly following here. Looking upon Puccini, Mascagni, and Leoncavallo as moderns, it may be said that they have fared well and profitably in the American reaches.

Symphonically, our music lovers have reacted warmly to the compositions of Cassella, Respighi, Malepiero, Sinigaglia, Rieti, and others of the Neo-Italians.

Of course it is hardly news that most of Mussolini's compatriots have not gone far in their musical experiences beyond *Trovatore*, *Aida*, *Traviata*, *Lucia*, *Puritani*, *Rigoletto*, *Gioconda*, and *Linda di Chamounix*. Those Italians who love the foregoing works so well that they refuse to fall in love with new ones, or even to listen to them, no doubt feel that other operas may be all right in their way, but a tune is a tune.

Géza de Kresz, touring in Texas with the Hart House String Quartet, found relief from concert routine when he came across a New York Sun of January 31, 1928, in which he read: "In Vienna today they are celebrating the 100th birthday of the world famous composer, Franz Schubert." Mr. Kresz hastens to tell us: "At last I am able to understand why Schubert left unfinished the *Unfinished Symphony*." Mr. de Kresz says also that Schubert's fame now is immortal through his *Serenade*, his musical comedy, *Blossom Time*, and the *Unfinished Symphony* of recent controversial notoriety.

Emerson said that men love to wonder. They have had plenty of opportunity to do so what with some of the modernistic music to which New York has been treated for several seasons. Could not the words of another great essayist, Carlyle, writing about books, be applied as well to music: "If a book come from the heart it will contrive to reach other hearts; all art and authorcraft are of small amount to that."

From a letter to the London Times, written by the Rev. Arthur East, of South Leigh, Witney, we call the attached:

Is it too late to protest against the growing customs of calling that unfortunate and essentially English musical instrument the hautboy by the hideous name of the "obo"? He would be looked upon as a very third-rate and illiterate musician who called the pianoforte a "piano-fort"; then why call the oboe an "obo," which is neither Italian nor English. When we have already the right English name, the hautboy? If that is not good enough, call the instrument the oboe (three syllables), but for pity's sake spare us the vulgar and illiterate "obo."

The Reverend may be on justifiable ground about the oboe, but who on earth, or in the air or sea, calls a piano a "pianoforte" these days? As well refer to

the cello as a "violoncello," or to a concert as a "concert of musick."

A. is a pianist with much technic; B. is a pianist with so little that his tempos in difficult passages are notoriously slow. He tells A. of forthcoming Florida engagements, and adds: "I am glad I'm going South. I feel tired out and hope I'll get a rest." A. answers: "You will—at your concerts." (Sorry we cannot give the well known names of A. and B.)

"Jazz is not our national music," declares J. P. F.; "it's our national pastime."

One of our friends who knows a great deal about everything except music, referred recently to a tenor aria which he called "Celestin Aida." With lightning repartee we asked him whether he knew that other sparkling operatic air, "Vichy d'Arte."

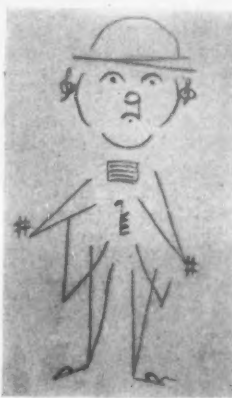
LEONARD LIEBLING.

Tuning in With Europe

Schubert's birthplace, the school house of his father in the Himmelpfortgrund, has long ago been made into a Schubert Museum and is one of the chief places of musical pilgrimage in Vienna. It is now stated that the house in which he died, in the Neue Wieden (now Kettenbrückengasse) has been bought by the municipality as a further memorial to the composer. In reporting this event the newspaper correspondents describe, with the customary tearfulness, how Schubert "occupied a flat there, consisting of two small rooms, and a little ante-chamber," but "even that small place proved too expensive for him, and he was obliged to sub-let the two rooms and sleep in the ante-chamber." This is all in line with the apparently obligatory commiseration and sentimentality which inform even the slightest references to this great and proud genius, to whom the necessity of sleeping in an "ante-chamber" would have made as little difference as a song bird's necessity to sit on a bough instead of in a gilded cage. But one wonders where these writing gentlemen get their biographical details. As it happens Schubert died, not in his own "flat" but in his brother Ferdinand's, which was further out of town and therefore considered more healthful than the cramped quarters in the "Blue Hedgehog." Schubert's bachelor quarters. That Schubert was frequently hard up and probably found difficulty in raising his rent is no doubt true, but it was not due to poverty alone. As Schubert was in the habit of sharing this world's goods with his pals and never

was known to hold on to money any longer than he could possibly help, we may be sure that rent day would have been just as inconvenient on ten thousand a year. The good people who love to indulge in this posthumous commiseration forget that to a Schubert it is not Mammon from whom all blessings flow.

We are indebted to Herman Darewski for this expressive, accidental and dynamic work of art with a decidedly humorous note, like some



THE MUSIC MAN

of his other musical creations. As the work is copyrighted, we hope for the artist's indulgence.

We Are So Frightfully Musical

The following is a paragraph from a London gossip column which might well go into a book on the manners and customs of this time:

"If Sir Thomas Beecham had been present at a certain concert the other night, he would have been interested in the musical taste of one section of the British public. A great tenor sang in a big London hotel, and the fashionable audience, who had nearly all come to see each other, talked and laughed to their heart's content. Those who had nothing to say just sat and gaped at the platform—for the singer was giving them foreign music and words, and they couldn't quite see the point of it all. Anyhow, it was an interlude between dinner and dancing. And then this great tenor sang for them one of those incredibly fatuous English drawing room ballads, which have no parallel anywhere on earth—except, perhaps, in America. They woke up, they stopped chattering and laughing, and at the end of the song they cheered and applauded with all their might."

"Two minutes after the singer, this great tenor, had left the platform, I heard an unmistakable sound in an adjoining

hall; the tom-tom beat of the swamp music. There was a rush for the door, and the business of the evening began.

"The great tenor was McCormack, and the songs he sang particularly well were the 'Maison Grise', of Messager, 'The Short Cut to the Rosses', 'She Moved Through the Fair', 'Secret Love', and 'The Last Rose of Summer.' Some people in my neighbourhood were seized with uncontrollable merriment every now and then. Somebody, I suppose, had told them about 'those frightfully comic Irish songs.'"

Interpreting America

A "prominent American landowner" staying at Claridge's Hotel has been telling the London reporters a few tall ones. Speaking of London's quiet and restful ways (drowsy, he might have said) he went on:

"Do you know, that until I heard the band here at Claridge's I had never listened to a dance band that employed a violin.

"And why is that? Simply because in America they reckon that one saxophone makes as much noise as eight violins, and it would be pure waste of efficiency to employ one man to make an eighth of the noise another could in his place.

"The only way they'd use a violin over there is to swing it round their heads or under their legs and make freak noises on it."

And this is the sort of thing Europeans like to believe!

Woman's Place is in the Home

Tetrazzini since her marriage, seems to have disappeared from the world. Not so, however, for the Romans, who can see the diva every day stepping out of her limousine near a small market to buy chickens, vegetables and fruit, which she chooses carefully and takes home in the car.

Not So Solitudinous After All

Ida Rubinstein, dancer, the papers say, recently returned from a "ten week solitude" on the island of Palapayasse, in mid-Pacific; where, they add, she found three marooned Norse sailors. C. S.

ERNO RAPEE TEN YEARS WITH ROXY

Erno Rapee, dean of conductors at the Roxy Theater, whose portrait adorns the cover of today's issue of the *MUSICAL COURIER*, is celebrating the tenth year of his association with S. L. Rothafel, conceiver, builder and manager of one of the greatest and most beautiful moving picture temples in the world. The theater has just completed the first year of its existence.

When Roxy first conceived his new project, the details of which were published from time to time, the thing seemed so enormous, so expensive and difficult of realization that there were those who made bold to doubt the wisdom and foresight of the astonishing Rothafel. But the first year's history of the mammoth undertaking has demonstrated, as on many former occasions, that Roxy is synonymous with success—he has no use for anything else and never did have. His star is still in the ascendant and the culmination bids fair to be of long duration.

Musically, Mr. Rothafel's house means much to the general public of New York, and therefore to the whole country. The best in music, presented by one of the best and largest orchestras anywhere, able conductors (of whom the dean is Erno Rapee, the brilliant, energetic and efficient), renowned soloists and excellently trained choral combinations, has been lavishly furnished to the theater's visitors at prices placing it within the reach of all classes. The importance and value of the Roxy musical offerings to the cause of good music cannot be overestimated, and too much recognition cannot be given to Roxy and his able and untiring associates.

UNIVERSITY OF OREGON MUSICAL EXTENSION PLAN

Dr. John Landsbury, dean of the Oregon University School of Music in Portland, has proposed the establishment of an extension department of the school. His plan is to establish a training orchestra, the members of which, when properly qualified, will be eligible to membership in the Portland Symphony Orchestra, which at the present time is under the conductorship of Willem Van Hoogstraten. In addition to training the student orchestra Mr. Van Hoogstraten is to give a conductor's course, and plans have been discussed for the establishment of a philharmonic chorus. The board of directors of the symphony orchestra has expressed its concurrence in Dr. Landsbury's project and has authorized Edgar B. Piper, its president, to form a committee with power to act.

Activity under the extension plan is scheduled to

commence next October. University credit is to be given to students for work satisfactorily completed in the department.

ERNEST NEWMAN POINTS A LESSON

Ernest Newman is one of those critics whom everybody reads and almost nobody likes, especially when he tells the terrible truth. No one is always right, and there are times when we heartily disagree with Newman. But when he is right he's so very, very right, that when he's wrong we shouldn't mind his being horrid. Mr. Newman has just been saying some very true things indeed about the question of the performer's personality, which according to a certain "set of humorists" is the one thing that has been ruining our enjoyment of music. All we need, say these people, is the bare notes, just as they were set down on paper, but the "interpreter," thrusting himself in front of the composer, would not allow us to get at the spirit, pure and undefiled. No doubt that was true of some "misinterpreters," but never of the real interpreters; and Mr. Newman clearly shows that in every performance of a work the performer is bound to add something of himself to the music.

But let Mr. Newman speak for himself:

"If he [the performer] insists on playing it without 'expression,' or 'letting the notes speak for themselves,' he still adds something to the notes; he adds his own intellectual vacuity and emotional flatulence. What the great 'personal' performer does is simply to show us the work as it really is. This position is not invalidated by the well-known fact that no two highly individual players give us the same 'reading' of the work. A great work of art is capable of more interpretations than one: coming as it does from the depths of the composer's sub-consciousness, it has for future generations aspects and significances of which its creator himself may have been unaware."

Mr. Newman takes, as the text of his lesson, a performance of a Beethoven piano sonata (op. 111) by Artur Schnabel, which he says "was an experience one does not get in five years of concert-going," and "the most perfect interpenetration of one great mind by another that could be conceived.

"And how," he continues, "was this marvelous result obtained? How did Mr. Schnabel manage to make those of us who had brooded for years over the work, knowing it to be a unique masterpiece but feeling that it had secrets that evaded us—how did he manage to make us conscious that at last Beethoven's mighty thought was clear to us in every detail? Did he add, on the piano, something to the notes that was not there on the paper? At times, yes, but quite justifiably so. There is no direction in the score for the pauses—infinitesimal in point of time, but clearly perceptible to the spirit—that Mr. Schnabel made here and there between the phrases of the theme. This was an art added to art; the momentary frustration of our expectation of an ensuing phrase-fragment made the ultimate coming of the phrase all the more impressive for the slight delay.

"For the rest, what Mr. Schnabel did to the notes, particularly in the variations, was not to add something that was not already there, but to bring out, in a way that the ordinary player cannot do, what is implicit in the notes, very much as warmth will bring out a tracing in invisible ink. All the traditional nonsense about the deaf Beethoven writing badly for the piano was swept into limbo. Everybody is familiar with the experience of finding that characters and passages in the Ring that he had thought wearisome became marvellously alive as

soon as a singer of genius took them up—it is not Fricka or Erda or Wotan who is dull, but only Frau This or Herr That. In the same way, Mr. Schnabel proved to us that there is nothing whatever incoherent in Beethoven's thought in these variations, nothing whatever halting in his technique. The writing is the perfect transcription of the thought, and it is only we bunglers who, by failing to give the due proportionate values to the notes, make the thought less lucid and worthy than it really is. There is perhaps no piece of piano music in existence that is so dependent, for the true setting forth of the ideas, upon the most delicate adjustment of note to note. Mr. Schnabel gave us what we shall always remember as the ideal adjustment, and thereby brought us nearer to the very center of Beethoven's thought than we had ever been before.

"But all that he 'added' to the notes was his own remarkable power of intellectual penetration, his own remarkable sympathy with the spiritual problems from which the adagio and the variations took their origin in Beethoven's soul, and his own remarkable gift for translating the finest shade of thought into its appropriate piano nuance."

Let the pianolists and the non-expressionists ponder over that, in fact all that "set of humorists" who have been making all the noise (though not the music) during the last ten years, the years which Mr. Newman calls the "Comic Decade." Not in any other period, he rightly says, "have the writers upon music hit—quite unconsciously, of course—upon so many downright funny ideas as to the nature of the art." It is time we stopped being "clever" and got back to seriousness and sense.

THE EUROPEAN MUSIC FESTIVALS FOR 1928

On this same page appears a list of the music festivals that are scheduled to take place in Europe during the spring, summer and fall of this year. The round starts in Lucerne, Switzerland, in April and ends with the Schubert Centenary Festival in Vienna, in November—twenty-six music festivals in all, representing several hundred days of continuous music.

During the late spring and hot summer days, while musical artists on this side of the water will be warming their bodies in the sun and spending their money in enforced idleness, their colleagues on the other side will be warming their souls with numerous engagements and laying up shekels wherewith to buy coal, good wine and other expensive luxuries during the bleak winter months. At the same time the numerous municipalities where the events will take place will profit extensively by the expenditures of thousands of visitors, which they have been doing for many, many years. The visitors, in turn, will enjoy the best there is in music dispensed by the best soloists, ensembles and orchestras, in the beautiful and healthful environments of such places as Lucerne, Karlsruhe, Bayreuth, Salzburg, Bournemouth and many others.

In short, the annual music festivals in Europe bring health, wealth and happiness with them, and constitute to musicians of all classes a real boon, in that they increase the musically productive season to include the spring and summer months which in America are a dead loss to most musicians. All play and no work for about five months has some pleasant features, but it is deadly expensive. It might perhaps be a good idea to take the hint from our "old-fashioned and unpractical" European colleagues. Here is a chance for someone to start something.

European Music Festivals in 1928

Date	Place	Event
April 21-22	Lucerne	Swiss Tonkünstlerfest
April 9 to May 12	Stratford-on-Avon	Shakespeare Birthday Festival
July 2 to September 8	Stratford-on-Avon	Shakespeare Summer Festival
April to August	Nuremberg	Dürer Festival
April 24-25	Aberystwyth (Wales)	Ninth Aberystwyth Festival
May 1-5	Bournemouth (England)	British Music Society Congress
May	Heidelberg	Heidelberg Festival (Wilhelm Furtwängler and the Berlin Philharmonic)
May	Karlsruhe	75th Anniversary Festival
May 23-24	Schwerin	58th Tonkünstlerfest; Allgemeiner Deutscher Musikverein
May 16	Cardiganshire (Wales)	Fifth Cardiganshire Festival
June 3-17	Vienna	Festival Weeks
June 4-8	Essen	Schubert Festival
June 7-10	Duisburg	Reger Festival
June 9-13	Cologne	96th Nether-Rhenish Festival
June 21-24	Kiel	Handel Festival
June 23-30	Würzburg	Mozart Festival
End of June	Dresden	Festival Week
July 12-15	Berlin	Festival Week
July 16 (for 2 weeks)	Oxford	British Music Society's Organists' Course
July 19 to August 19	Bayreuth	Bayreuth Festival
July 26 to August 30	Salzburg	Salzburg Festival
July 23 to August 31	Munich	Munich Festival (Wagner and Mozart Operas)
August 1-6	Darmstadt	25th Anniversary of the Union of German Composers and Music Teachers
August 6-11	Treorchy (Wales)	National Welsh Eisteddfod
September 4	Gloucester, Eng.	Three Choirs Festival
September	Cassel	Bach Festival
September	Sienna, Italy	Sixth International Festival of the I. S. C. M.
November 17-25	Vienna	Vienna Schubert Centenary Festival

Twentieth Week at Metropolitan

Beethoven's *Fidelio* will be added to the Metropolitan Opera season's repertory next Wednesday evening with Mme. Kappel (first time here as Leonore). Others in the cast will be Fleischer, Laubenthal, Schorr, Bohnen, Schutzendorf, Meader, Bloch and Gabor, with Bodanzky conducting.

Other operas of the twentieth week will be: *The King's Henchman*, Monday evening, with Easton, Alcock, Bonetti, Flexer, Ryan, Egner, Parisette, Johnson, Tibbett, Gustafson, D'Angelo, Meader, Altglass, Bloch, Picco, Marshall, Gabor, Cehanovsky, Vajda, Ananian, Wolfe, and Serafin conducting; *Tosca*, as special matinee on Tuesday, with Corona, Flexer, Gigli, Scotti, Malatesta, Paltrinieri, Picco, Reschilian, Ananian, with Bellezza conducting; *The Tales of Hoffmann* (last time this season) on Thursday evening, with Morgana, Lewis, Mario, Howard, Wakefield, Tokat-

yan, Ludikar, DeLuca, Rothier, Meader, Tedesco, Paltrinieri, Gustafson, Cehanovsky, D'Angelo, Gabor, Wolfe, and Hasselmans conducting; *Goetterdämmerung* (last time this season), Friday matinee (the fifth of the Wagner Cycle) with Mueller, Kappel, Branzell, Fleischer, Wells, Manski, Telva, Alcock, Wakefield, Kirchoff, Schorr, Bohnen, Schutzendorf, Bloch, Gabor, with Bodanzky conducting; *Mignon*, Friday evening with Bori, Talley, Dalossy, Gigli, Rothier, D'Angelo, Bada, Ananian, with Miss Leweck as the dancer and Hasselmans conducting; *Bohème*, Saturday matinee, with Moore, Guilford, Johnson, Scotti, Pinza, Malatesta, Paltrinieri, Reschilian, Picco, Ananian, and Bellezza conducting; *Tannhauser* (last time) as the "popular" Saturday night opera with Mueller, Telva, Fleischer, Laubenthal, Tibbett, Ludikar, Wolfe, Altglass, Bloch, Gabor, Bodanzky conducting.

At next Sunday night's Opera Concert, Sundelius, Corona,

Kappel, Telva, Lerch, Chamlee and Tibbett will sing, and Bamboschek will conduct. *Mignon* will be given on Tuesday evening at the Brooklyn Academy of Music with Bori, Talley, Dalossy, Chamlee, Whitehill, D'Angelo, Bada and Wolfe; Miss Leweck will dance and Hasselmans will conduct.

Society of the Friends of Music Concert

The Society of the Friends of Music, Artur Bodanzky, conductor, gave its eighth concert of the season at Town Hall on March 4. The program consisted of a performance of Bach's *St. John's Passion* by the chorus of the Society, Metropolitan Opera House Orchestra, and the following soloists: Ethyl Hayden, soprano; Marion Telva, contralto; George Meader, tenor; Friedrich Schorr, baritone; Carl Schlegel, baritone, and Lynnwood Farnam, organ.

Carpenter's Skyscrapers Has Tremendous Success in Munich

The Composer Recalled Twelve Times—Public and Press Enthusiastic

MUNICH.—Great success crowned the German premiere of John Alden Carpenter's ballet, *Skyscrapers*, which took place at the Staatsoper here on February 10. Particular delight with the original rhythms and masterly instrumentation was expressed both by the public and the press, and the composer, who was present, was called out twelve times by the enthusiastic audience.

High praise is due to the producers who spared no pains to make the performance a success. Heinrich Kröller, who is one of Germany's foremost—if not her leading—ballet master, created the dances, Paul Schmitz, a comparatively recent acquisition to the opera house, conducted, and Leo Pasetti, who has been responsible for most of the excellent innovations in stage settings here, designed the scenery and costumes.

Baron von Franckenstein, the director of the opera, stated that the ballet will become a part of the regular repertoire and that he expects to produce it often. N.



QUARTET RESPONSIBLE FOR THE SUCCESS OF SKYSCRAPERS IN MUNICH.

Left to right; Heinrich Kröller, ballet master; John Alden Carpenter, composer; Leo Pasetti, designer of the scenery and costumes, and Paul Schmitz, conductor.



SCENES FROM CARPENTER'S BALLET, SKYSCRAPERS, AS IT WAS PRODUCED AT THE STAATSOER IN MUNICH

Ten Year Old Girl Thrills Audience at Civic Orchestra Concert in Chicago

Harold Bauer Soloist With Chicago Symphony — George Liebling Work Heard — Sametini and Leginska as Conductors — Apollo Club Sings Bach Mass — Pro Musica Presents Bartok — Myra Hess in Recital — Other Events

CHICAGO.—Interest centered around the little soloist at the Civic Orchestra concert of February 26, at Orchestra Hall —not because she, Giulia Bustabo, is a mere child, but because of her extraordinary gift for music. The Wieniawski F sharp minor concerto does not rank as mere child-play, and the manner in which this ten-year-old youngster tossed off its intricacies with abandon and ease was breathtaking and startled more than one veteran violinist present. So amazing is her technic, so excellent her rhythmic sense, so perfect her bowing, so warm and brilliant her tone and so keen her musical sense that great things are predicted for her in the future. This remarkable talent has been skillfully guided by Leon Sametini, who has to his credit a small army of successful pupils in the professional field.

The Civic Orchestra, under Frederick Stock, lent able support to the soloist both in the Wieniawski number and Paganini's Introduction, Theme and Variations. Eric DeLamar shared the conductor's desk in the program, which contained Glazounow's Carnival Overture, the Dvorak New World Symphony, Smetana's symphonic poem, The Moldau, two movements from the Nutcracker Suite of Tchaikowsky and the Military March from Saint-Saens' Algerian Suite. The orchestra gave a fine account of itself and proved worthy of praise.

WOMAN'S SYMPHONY; GLENN DRAKE, SOLOIST

Ethel Leginska and the Woman's Symphony Orchestra, with Glenn Drake as soloist, brought the Uptown Civic Matinees to a fitting close with the concert of February 26,

at the Aragon Ballroom. Audiences have been large and applause vociferous, spelling success for the series so well managed by Dena E. Harshbarger. Gratitude and satisfaction were expressed by V. J. Curto, president of the Central Uptown Chicago Association, under whose auspices these concerts, in their fourth season, have been given; and by Dena Harshbarger, who, in turn, called on Samuel Insull, of the Chicago Civic Opera, for a few words.

Under Leginska's dynamic leadership, the Woman's Symphony Orchestra of Chicago, did wonders with the overture to Weber's Oberon, Liszt's Symphonic Poem, Les Preludes and the Meistersinger prelude. Leginska played and conducted the Liszt Hungarian Fantasie for piano and orchestra in such a manner as to arouse the audience to a high pitch of enthusiasm. The association is indeed fortunate in having a conductor of such personality and ability as Leginska possesses.

A better choice of soloist than Glenn Drake would have been difficult to make. What with a tenor voice of lovely, appealing quality, musical taste, refined style and fine stage presence, he typifies the ideal concert artist. Beautiful suavity of tone, admirable enunciation and musical intelligence marked Drake's rendition of the Onaway, Awake, Beloved aria from Cadman's Marriage Feast of Hiawatha. A group by Bauer, Coates, Mana Zucca, Barthelemy, artistically treated, caught the fancy of the listeners and encores were loudly asked for. The singer was ably seconded by that prince of accompanist, Isaac Van Grove.

MYRA HESS IN PIANO RECITAL

Following close upon her success as soloist with the Chicago Symphony Orchestra and in concert for the Musicians Club of Women, Myra Hess, returned for a piano recital at the Studebaker Theater on February 26. In a program comprising Schubert and Brahms sonatas and numbers by Schumann and Ravel, Miss Hess gave abundant pleasure to a large audience.

GEORGE LIEBLING'S SONATA HEARD

Heard for the first time in Chicago, George Liebling's Sonata for Violin and Piano, called Youth, created a splendid impression at the hands of Fritz Renk and John Wiederhorn, at the Playhouse on February 26. Abounding in melody, cleverly scored by a thorough musician, with a happy yet simple mood, and telling its story in plain language and briefly, this Liebling opus should be popular with both listeners and players. It is a most grateful number and won the hearty approval of an interested audience.

SAMETINI CONDUCTS CHICAGO MUSICAL COLLEGE ORCHESTRA

While his violin pupil, Giulia Bustabo, was reflecting glory upon him as soloist with the Civic Orchestra, on February 26, Leon Sametini was earning the esteem of a large audience as conductor of the Chicago Musical College Symphony Orchestra at Central Theater. Sametini knows the orchestra and its possibilities, and, a fine musician, he gets from his players and the numbers he directs the best



GIULIA BUSTABO, remarkable young violinist, with her teacher, Leon Sametini, vice-president of the Chicago Musical College

that is in them. On Sunday the Chicago Musical College Orchestra gave admirable performances of the Weber Oberon overture, Delibes' Sylvia ballet and the Sibelius tone poem, Finlandia.

The soloists—Frederick Dvorch, violinist; Eunice Steen, soprano; Lillian Rehberg, cellist, and Stanislaus Sterbenz, pianist—reflected the excellent training received at the College.

PRO MUSICA PRESENTS BELA BARTOK

It is always interesting to hear a composer in his own music and in the case of Bela Bartok it was doubly so; for not only is this Hungarian a prolific composer, but he is an able pianist as well. Bartok was the second prominent composer to be presented in the Pro Musica series and his appearance was on February 27 in a program during which he gave a short address and played several of his own works and one by Kodaly. Inasmuch as the program was similar to that given for the same organization in New York recently, a detailed review is unnecessary. Though based on folk-tunes, Bartok's music is difficult to grasp on first hearing and not always extremely pleasant to listen to. However, it brings out a new idiom, which is always of interest.

APOLLO CLUB SINGS BACH'S MASS

Bach's great Mass in B minor came in for performance by the Apollo Musical Club, Harrison M. Wild, conductor, at Orchestra Hall, on February 27. The Apollos, the Chicago Symphony Orchestra and the soloists—Flora Waalkes, Lillian Knowles, Edwin Kemp and Herbert Gould—made this, the Club's ninth performance of the work, a thing of reverential beauty. There was enthusiastic approval from a large audience.

CHICAGO SYMPHONY: HAROLD BAUER, SOLOIST

Playing the Schumann Concerto, as soloist with the Chicago Symphony Orchestra on February 28, Harold Bauer made a large audience happy, for Bauer's expert treatment of Schumann and his familiar artistry brought a masterly performance. So great was the applause following it that the pianist was constrained to add an encore, the same composer's Traumeswirren, which occasioned a repetition of the previous demonstration.

Conductor Stock and the orchestra were not to be overshadowed by the soloist and gave a virtuoso account of the Russian and Ludmilla overture of Glinka, Glazounow's E flat major Symphony and the Tchaikowsky fantasia, Francesca da Rimini.

SEVERAL OF MRS. HERMAN DEVRIES' PUPILS HEARD

The past week was a banner week for Mrs. Herman Devries' studio, for several of her artist-pupils appeared in various recitals and concerts here.

Ruth Blank, soprano, began the week as soloist with the

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People's Symphony Orchestra on February 26, singing Elsa's dream from Lohengrin and Dich Theure Halle from Tannhäuser with fine effect.

Bebe Brotman Cotter and Sadye Estelle Schoenwald appeared with much success in a joint recital at Lyon & Healy Hall on February 28. The program, made up of the first scene of Hansel and Gretel and solo groups by the two gifted singers, was enthusiastically applauded by the listeners. Mrs. Devries, taking the place of the indisposed accompanist, lent admirable support to the singers.

On February 29, Gladys Billiekin, soprano, made her debut in recital at Kimball Hall, with much evident success. She guided her voice so skillfully and sang so intelligently as to demonstrate fully the splendid training received at the hands of her able mentor.

COLUMBIA SCHOOL PROFESSIONAL ARTISTS' CONCERT

At Orchestra Hall, on March 1, the Columbia School of Music presented its Symphony Orchestra, under the direction of Ludwig Becker, and three members of its faculty in one of its annual series of professional artists' concerts. The orchestra opened the program with the Inauguration March from Moszkowski's Boabdil. This was followed by the Tchaikovsky overture-fantasia, Romeo and Juliet.

Of the soloists, the writer was able to hear only Ruth Ray, the gifted violinist, who displayed anew her impeccable technique in the Saint-Saëns Concerto in B minor. She was rapturously applauded by an audience that left not a vacant seat in vast Orchestra Hall. The other soloists were Fred Wise, tenor, and Mieczyslaw Ziolkowski, pianist.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Clifford Bair, student of Herbert Witherspoon, has accepted a position as assistant music director at the Battle Creek College, Battle Creek, Mich.

Lydia Mihm, artist student of Isaac Van Grove, was soloist for the Shriners at Medinah Temple on February 19. Miss Mihm was accompanied at the organ by Gordon Wedertz, member of the organ and piano faculty.

Nancy Berg, contralto, student of Mme. Arimondi, has been engaged as soloist for Station WIBO, of Chicago. Praise for Miss Berg's work has been received from Coast to Coast.

Henry Harder, tenor, student of Helen Wolverton, has been appointed soloist and choir director at the First Presbyterian Church, Maywood, Ill.

Madeline Walker, piano student of Maurice Aronson, has gone on a concert tour which will last three weeks.

Ruth Orcutt, artist pupil of Edward Collins, gave a piano recital at Muskegon, Mich., before the Woman's Club on February 10.

Jacob Radunsky, artist pupil of Lillian Powers, appeared in a piano recital at the Chicago University, under the auspices of the Cuba Club on February 17.

WOMAN'S CLUB ENGAGES OUMIROFF AND SPRAYKA

Boza Oumiroff, baritone, and Mme. Ella Sprayka, pianist, gave their popular lecture-recital on Bohemian Music on March 6, for the Wicker Park Woman's Club at the Logan Square Auditorium.

Mr. Oumiroff has a large class at Elmhurst College, where he teaches every Tuesday. Among the active members of the class are two male quartets and a number of ensemble groups, as well as many individual pupils. The Oumiroff studio in the Fine Arts Building continues to be the center of a growing clientele of Chicago singers who find in this master of bel canto a notable addition to the city's musical colony.

BARONESS TURCK ROHN ENTERTAINS FOR ELLY NEY

The palatial home of Josephine Turck Baker, in Evanston, Ill., was the scene, recently, of a joyous event at which were assembled many socially prominent, as well as many musical and literary people of distinction. The occasion was a post-nuptial reception given in honor of Mr. and Mrs. Paul Allais (Elly Ney), internationally known pianist, who received graciously, assisted by Baroness Turck Rohn, a close friend of long standing, and Josephine Turck Baker, hostesses. A choice program of instrumental numbers, arranged by Baroness Turck Rohn, that live and genial spirit whose successful social and musical activities keep her constantly in the limelight, was delivered by Jan Chiapusso, the popular Dutch pianist; Henri Sopkin, violinist, a young aspirant for public favor; Josephine Turck Baker, pianist, composer and poet. Mr. Chiapusso gave much pleasure with a Chopin number, which brought forth several encores. Mr. Sopkin followed with two solos, which were especially gratifying. Mrs. Baker added to the enjoyment by playing her descriptive fantasy for piano, The Four Horsemen, which developed several points of merit as well as pleasure. For encore she recited two of her charming poems.

Elly Ney then volunteered to play a number which resulted in three delightful encores. Before the serving of refreshments, the guests were ushered into a charming and cosy auditorium on the upper floor, where William Holman, of the Goodman Theater Company, was heard in several recitations.

HANS LEVY HENIOT IN RECITAL

Under the auspices of the American Conservatory of Music, Hans Levy Heniot gave a recital at Kimball Hall on February 25. In a well arranged program, the gifted pianist-composer proved a worthy son of an illustrious father. His father is the widely known pianist-pedagogue, Heniot Levy. Mr. Heniot presented, for the first time here, Leopold Godowsky's transcriptions of Bach's Violin Sonata No. 3 and Schubert's Love's Message, the latter dedicated to Mr. Heniot. Other numbers were by Scarlatti, Debussy, Chopin, Brahms and Liszt.

CHARLES S. SKILTON A VISITOR

Charles S. Skilton, the distinguished American composer, was among the welcome visitors at this office during the past week. Mr. Skilton's visit to Chicago was for the purpose of broadcasting some of his compositions with the assistance of the Little Symphony Orchestra of Chicago and of Dorothy Bell, harpist. Among other things he played His Impromptu for Flute with Barrere's arrangement. While here Mr. Skilton also appeared in recital at Ferry Hall, at Lake Forest, Ill. Mr. Skilton is this year celebrating his twenty-fifth year as instructor at Lawrence University, Lawrence, Kan.

AMERICAN CONSERVATORY NOTES

The classes of the School of Opera are rehearsing weekly, acts from *Traviata*, *Forza del Destino* by

Verdi; Saint-Saëns' *Samson and Delilah*, and the entire second act of *Carmen*. These rehearsals, which are in preparation for a public performance in May, are conducted in a strictly professional way in order to make the performers familiar with opera house methods and routine stage procedures. The membership of the classes is made up almost entirely of professionals.

At the noon-day concert in Kimball Hall, given under the auspices of the W. W. Kimball Company, on February 24, Whitmer Byrne, artist pupil of the Conservatory, and winner in several contests, presented two groups of organ numbers by modern composers.

Helen Hamal of the piano department presented her pupils in recital in the conservatory hall on March 3.

John Sloan, former pupil of E. Warren K. Howe, is leading tenor on the road with a Redpath Lyceum Company.

CHICAGO SYMPHONY CONCERT

Perfect ensemble and individual virtuosity were fully demonstrated at the Chicago Symphony Orchestra's regular Friday-Saturday program, when its concertmaster, Jacques Gordon, and first violinist, Clarence Evans, took up the Mozart Symphonie Concertante for violin and viola. Fortunate indeed is the Chicago Symphony in having such a virtuoso concertmaster, whose broad and brilliant tone made his portion of the concerto a thing of rare beauty; in combination with the mellow tone of the viola, it blended

most effectively. To Mozart's graciously melodic music Frederick Stock has added lively, spirited cadenzas in the first and second movements, which add materially to this most enjoyable number.

The orchestra concerned itself with Hugo Kaun's *Sir John Falstaff*, D'Indy's second symphony and Dukas' *L'Apprenti Sorcier*, making of each sumptuous musical entertainment.

BEG YOUR PARDON!

In listing the soloists who appeared in the Bush Conservatory's performance of Olav Trygvason at Orchestra Hall last week, Emerson Abernethy was credited with doing the baritone part when it really was Herbert Miller, the prominent baritone and voice teacher of Bush Conservatory. Mr. Miller has established an enviable reputation as a recitalist and oratorio singer in this country and his pupils are doing him credit all over the country.

WALTER SPRY FINISHES HISTORICAL SERIES

With a program ranging from Brahms to the moderns, Walter Spry brought to a close on February 24 the very interesting series of historical piano recitals with explanatory remarks, which he has been giving at the Columbia School. Brahms, Rachmaninoff, Saint-Saëns, Debussy, Bartok, Mrs. Beach, MacDowell, Walter Niemann, and Liszt were represented on this program, which, well delivered by the pianist-lecturer, won the hearty approval of the listeners.

JEANNETTE COX

RUTH

SHAFFNER



Chickering Piano

Coast to Coast Spring Tour

N. Y.—Bach's St. Mathew Passion, Apr. 4
(Re-engagement)

Carnegie Hall, Apr. 11
(Banks Glee Club)

Salem, Mass., Apr. 12

Detroit Orpheus Club, Apr. 17

L. A. Philharmonic Orchestra, Apr. 26-27
G. Schneevoght, Conductor
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SUBJECT	DATE	APPLICATIONS CLOSE
Voice	April 11-12	April 1
Harp	April 16	April 2
Orchestra	April 30	April 16
Organ	May 1	April 17
Piano	May 2-3	April 18
Accompanying	May 3	April 19
Violoncello	May 4	April 20
Violin	May 5	April 21
Viola	May 5	April 21
Composition	May 5	April 21

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Music and the Movies

Roxy's

A generous bill, with two entertaining features, The Gay Musketeeer, and If I Were Single, is holding the attention of Roxy patrons since last Saturday. In addition to the two theatrical attractions, the Symphony Orchestra contributes the Overture from Goldmark's Queen of Sheba as an opener, followed by the usual grand organ demonstration in which three capable organists discourse a Fantasia on popular airs arranged by Lew White, one of them. The orchestral accompaniments is by Maurice Baron, who also furnished the music to the Gay Musketeeer.

The Divertissements include Mr. Fradkin and his fiddlers, Forbes Randolph's Kentucky Jubilee Choir in Negro spirituals and the Roxyettes. The magazine and movietone newsreel is followed by the two features in succession. The first of these, The Gay Musketeeer, is, as the name implies, an adaptation from Dumas' Three Musketeers. It is entertaining, colorful and well acted, and Mr. Baron's music is tuneful and appropriate. In If I Were Single May McAvoy and Conrad Nagel portray a young married couple who wade through the familiar difficulties of early married life, a series of serio-comic incidents which did not need to happen at all, if hubbie and wife had had a little more forbearance with each other, and a more liberal allowance of what is known as "horse-sense." Myrna Loy and Andre Beranger complete an effective cast of four.

Colony

"Finders Keepers," a light romantic comedy, with Laura La Plante, is being shown daily at the Colony Theater for

the week of March 3. The plot is an amusing narrative of a girl who leads a merry chase for matrimony against the wishes of her father. The old proverb, Findin's Keepin's, is well carried out in this interesting presentation. The Colonians, under the direction of Joseph Cherniavsky, played a group of catchy airs which delighted the audience. Murray and Alan, two funny songsters, went over big. The Colony pictorial news and an organ solo completed a fine program.

55th Street Playhouse

The little 55th Street Playhouse, which has revived some remarkable pictures, set a new record in this respect this week with Eric von Stroheim's gripping dramatization of Frank Norris' McTeague, produced under the title, Greed. No doubt many will recall the stir made by the first showing of this picture. It met with harsh criticism, perhaps because in all its ugliness the picture of human nature was too true. At one time the controlling company, Metro-Goldwyn-Mayer, threatened to withdraw it entirely from circulation and to destroy it. Better counsel prevailed, so that the management of the little art theater on Fifty-fifth street was able to show it this week. Greed, the lust for gold, the desire for physical possession of gold, is the theme of this play. It is dramatic and marked with a fine economy of incident. The captions are especially good, and some of the scenic effects extraordinary. Incidentally it must be surmised that its appeal for intelligent audiences still remains, because the attendance during the week has been high. If you have not seen Greed by all means do so now.

Paramount

Appropriating a tropical note from the setting of the feature film, the curtains for the musical bill at the Paramount Theater this week are drawn aside to reveal a realistic volcano, smoking and boiling behind Chief Tui Poi and his Royal Samoans. The presentation is a depiction of possible festivities upon an atmospheric South Sea Island. It is called the Hula Blues, and was devised and staged by Jack Partington. The Felicia Sorel Girls and the Paramount Stage Orchestra, with Ray Teal conducting, lend much to the effectiveness of the whole, and Moore and Powell, Drena Beach, Fritz and Jean Hubert and Anna Chang are the individual high-lights.

George Bancroft, with the able support of Evelyn Brent and Neil Hamilton, contrives to make a very good movie out of The Showdown. There is a goodly play of human emotions set upon an unusual background, and that seems to be a rather good recipe for our film makers to work upon.

JOSEPHINE VILA.

I See That

Jencie Callaway-John made an excellent impression as Nedda in Pagliacci in New Brunswick, N. J. Maurice Halperson, music critic of the Staatszeitung, is dead.

Many prominent teachers will hold classes at the sixty-second summer session of the Cincinnati Conservatory. The Philadelphia Civic Opera Company will give a performance of Korngold's Der Ring des Polykrates in Philadelphia on March 15.

Martha Attwood was married to Alessandro Alberini on February 28. John Alden Carpenter's Skyscrapers met with great success in Munich.

Koussevitzky conducted the American premiere of the Stravinsky's Oedipus Rex in Boston. Die Walkure was presented as the third opera of the Metropolitan's matinee Wagner cycle.

Oscar Fried will appear as guest conductor of the New York Symphony on March 16 and 18.

In this issue of the MUSICAL COURIER, Milton Blackstone has written an interesting sketch of Maurice Ravel.

Dusolina Giannini had a rousing welcome in Hamburg, Germany.

Elliott Schenck will compose incidental music for the Hampden production of Henry the Fifth.

Stuart Gracey is now under the management of Walter Anderson.

George Liebling's sonata for violin and piano, entitled Youth, was played in Chicago.

Kleiber presented an all-Johann Strauss program in Vienna. The Persinger Quartet is to disband.

The Eastern Maine Musical Association will hold its annual Festival at Bangor on May 1 and 2.

Berlin gave Levitzki a warm reception.

Erno Rapee, dean of conductors at the Roxy Theater, is celebrating the tenth year of his association with S. L. Rothafel.

The Schubert memorial celebrations have begun in Berlin. George Gershwin is scheduled to sail for Europe on the Majestic today (March 8).

Bruno Walter conducted Dimitri Shostakowicz's F minor symphony for the first time in Berlin.

Charles Naegele made his Houston, Tex., debut.

Franz von Vecsey's playing of the Sibelius violin concerto met with praise in Frankfurt, Germany.

The eighth annual National Harp Festival, organized by the Philadelphia chapter of the National Association of Harpists, Carlos Salzedo, national president, will be held in Philadelphia on March 28.

Busoni's Turandot was performed in Frankfurt-am-Main.

Guila Bustabo, ten-year-old violin pupil of Leon Sametini, scored in Chicago.

In this week's MUSICAL COURIER Frantz Proschowski writes on the Art of Hearing.

Wilhelm Furtwängler has announced that he will resign from the conductorship of the Leipzig Gewandhaus.

Jan Smeterlin's recitals in Holland were received with enthusiasm.

Bournemouth, England, has been chosen for the meeting place of the 1928 Congress of the British Music Society.

AMUSEMENTS

Last
Week

AL JOLSON
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MARK STRAND BROADWAY AT 47th STREET
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SUNDAY, MAR. 11th, 11.30 A. M.

Soloist:
TITTA RUFFO
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ROXY SYMPHONY ORCHESTRA
OF 110. ERNO RAPEE, Conductor

Hugo Wolf's Der Corregidor was revived at the Municipal Opera in Berlin.

The Lenox String Quartet will give a recital at Town Hall, New York, on March 19.

The students at Cambridge, England, presented Henry Purcell's King Arthur.

Mischa Elman was acclaimed in Rome.

Louis W. Krasner, American violinist, gave Vienna its first hearing of Joseph Achron's violin concerto.

The Fisk Jubilee Singers appeared in Berlin.

The Florida State Federation of Music Clubs will meet in Lakeland, Fla., from March 21 to 24.

Honneger wrote incidental music for Romain Rolland's play, The Fourteenth of July, which was performed by the undergraduates of Oxford.

Gounod's opera, Les Medecin Malgré Lui, was produced in Berlin.

Vienna has greeted Bachaus with great enthusiasm.

Gdal Saleski, cellist, will play several novelties at his Steinway Hall recital on March 26.

Anca Seidlova will be guest artist at a special entertainment at the United States Military Academy, West Point, March 11.

Intercollegiate Glee Clubs' National Contest will take place at Carnegie Hall, New York, on March 10.

Oscar Saenger's Summer Season in Chicago

The great success of Oscar Saenger's master classes in Chicago last summer induced the management of the American Conservatory of Music to secure his services immediately for the summer season of 1928. His classes for private vocal lessons were attended by singers from all parts of the United States, and the material in the Opera Classes made it possible for him, even in so short a time as five weeks, to give an operatic performance at the end of the season, which was better than that of any opera class he conducted since coming to Chicago for eleven summer seasons. The Repertory-Interpretation Classes as well as the Teachers' Classes were crowded. Mr. Saenger feels that this splendid showing proves that there has been a great growth in musical, as well as vocal, talent throughout the country these last years. Those who apply for lessons not only have better quality of voices but they sing better, due to a great extent to the many influences such as the phonograph, radio, symphony concerts, more opera companies, and the free scholarships which are offered.

Mr. Saenger is looking forward with great pleasure to the forthcoming summer season and is assured of such support as to make the season a complete success.

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PROGRAM

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and Flute by Edwin Hughes
- Sonata in A major Mozart
- II. Ballade, Op. 118, No. 3 Brahms
Ballade, Op. 10, No. 1
Intermezzo, Op. 119, No. 3
Rhapsodie, Op. 78, No. 1
- III. Sonata, Op. 35 Chopin
- IV. Prelude, Op. 32, No. 5 Rachmaninoff
Danse rituelle du feu De Falla
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Warren Acker Conducts Performance of Martha

An audience of two thousand assembled in the Allentown, Pa., High School Auditorium on February 17 to hear Warren Acker conduct the High School Chorus and the High School Orchestra in a performance of Martha. The four leading roles were sung by Louise Lerch, soprano; Dorothea Flexer, contralto; Armand Tokatyan, tenor, and Joseph MacPherson, bass-baritone, all of them members of the Metropolitan Opera Company, with the two girls natives of Allentown and graduates of the High School. The hometown girls were accorded an ovation, but the audience was equally enthusiastic over the splendid singing of Tokatyan and MacPherson, the Armenian tenor creating a particularly fine impression with his effortless high C's. The chorus and orchestra, under the direction of Warren Acker, gave a splendid account of themselves. The evidences of immaturity on the part of the young singers and players were very few and far apart, the effective singing of the male section of the chorus unaided by older voices being decidedly unusual. The fact that the youngsters were able to give an adequate performance along with Metropolitan Opera singers reflects great credit on Warren Acker, the director of musical activities at the High School.

Mr. Acker is to be seen standing in the center of the photograph, and at his right are Miss Lerch and Mr. Tokatyan, and at his left, Miss Flexer and Mr. MacPherson.

Meisle on Eighth Trip to Coast

Kathryn Meisle, contralto, is now on her eighth trip to the Pacific Coast within eighteen months, and will no sooner return to New York than she will again board a train for San Francisco. Her first California triumph was in 1925 when she sang the leading contralto roles in Aida and Rigoletto with the Los Angeles Opera Company. So great was her success that she was re-engaged for the following season to sing Aida, Il Trovatore and Walküre, and also for leading roles with the San Francisco Opera Company. Returning to New York the end of October, December found Miss Meisle in California again to sing The Messiah with the San Francisco Symphony Orchestra under Alfred Hertz.

The New Year had just rolled around when this commuting artist again boarded a train for Portland, Ore., the first recital of a long coast tour and a reengagement. Recitals were also given in Seattle, Palo Alto, Los Angeles, Riverside and San Francisco.

The fall of 1927 again brought Miss Meisle to the coast, now a great favorite with opera goers there. This time Miss Meisle sang the leading roles in Aida, Il Trovatore and Tristan and Isolde.

And now Miss Meisle is fulfilling a February and March 1928 Pacific Coast concert tour, including appearances in Boulder, Seattle, Glendale, Santa Barbara, Stockton, Carmel and San Francisco. Recitals in Eastern cities, including Syracuse, will necessitate Miss Meisle returning East, but no sooner than she lands in New York will she again purchase a round trip coast ticket, to sing on April 2 a special Oratorio Festival engagement with the San Francisco Symphony Orchestra, conducted by Alfred Hertz, and various choral organizations in Bach's St. Matthew's Passion and Verdi's Manzoni Requiem.

And even then Miss Meisle will not call it a day or rather a season, for festivals, and recital engagements will keep her busy until late in May, after which she will sail for a European vacation.

Dickinson's Historical Lecture Recitals

The second Historical Lecture recital in Clarence Dickinson's annual series at Union Theological Seminary on Tuesday afternoons in February had for its subject Line, the Corporeal Element in Music. He was assisted by Marie Bashian, John Corigliano, violinist, and the Dudley Buck Singers, in an illustrative program which included Greek Hymns of the Second Century B. C., and also the overture, Die Meistersinger, for organ; The Armenian Alleluia, Ancient Liturgy; Ploughman's Song from Mt. Ararat, Fountain Song and Shepherd's Song, Marie Bashian (in costume); Fugue for violin alone from the sonata; nocturne, Chopin, and The Little Shepherd, Debussy, for violin; Madrigals by Milton, Weelkes, Byrd, Wilbye, and a Dialogue by Gounod, sung by the Dudley Buck Singers.

The third recital in the series, on February 21, had for its subject, Color, the Emotional Element in Music. He was assisted by Ragini Devi, singer of Hindu songs with tambura; Hardesty Johnston, tenor; the Men's Choir of the Seminary, and the St. Cecilia Club, Victor Harris, conductor, in a program which included a Scotch Nowell, Sicilian Chantey, for male chorus, etc.

Dudley Buck Pupils' Recital

Two of the pupils of Dudley Buck, Mrs. Charles J. Nourse, soprano, and Georgia Graves, contralto, gave a recital at the studio of their teacher on February 29.

Both singers displayed, in the many and varied songs they sang, voices that were at once fresh and well trained, as is usually the case with Mr. Buck's pupils. Mrs. Nourse's delivery of numbers by Fourdrain, Tosti, Hugo Wolf, Tschai-kowsky, Haydn was most commendable.

Miss Graves, who is a member of the organization known as the Dudley Buck Singers, gave a highly creditable account of herself in a program which included songs by Cadman, Rasbach, Kountz, Peri, Rossi and Carpenter.

The duets presented were Lacombe's Summer Night and Hildach's The Passage Bird's Farewell, the last being so enthusiastically received that the singers had to repeat it.

Elsie T. Cowen played well judged and helpful accompaniments.

Berúmen Celebrates Tenth Anniversary

Ernesto Berúmen, pianist and pedagogue, recently celebrated his tenth anniversary of playing in public in this country, having made his debut at the old Aeolian Hall, playing a program of new and seldom heard compositions. Since that time Mr. Berúmen has become a prominent figure in the world of music, not only as a pianist, but also as a teacher. On the occasion of Mr. Berúmen's anniversary fifty of his pupils gave him a party at the La Forge-Berúmen Studios and presented him with a gold watch as a souvenir.



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Altoona, Pa. The Yost String Quartet was heard at the Penn-Alto Hotel under the auspices of the Altoona Music Club.

Vernon H. Herbster, age 53, one of Mount Union's (Pa.) most prominent musicians and band leader, died February 13 from heart trouble, according to advice received by friends in this city.

The Barker College of Music will soon move to new quarters at Lexington avenue and Eleventh street. The management has purchased a building which better meets the needs of the institution. Announcement has been made by the college that Dallmeyer Russell, pianist, has become a member of the advisory board of the college, succeeding the late Dr. Hugh A. Clarke.

Augusta, Ga. Reinald Werrenrath sang to a large audience at Tubman Auditorium, this being the third concert of the Famous Artist series.

Maude Barragan's recital at Forrest Hills-Ricker Hotel offered numbers by Henschel, Fourdrain, Massenet, Puccini, Edwards, Charles and Innes.

The choir of St. Paul's Episcopal Church, directed by Mrs. George Craig, gave a sacred concert (the third of its series) with solos, choruses and quartets.

Mary Lewis, of the Metropolitan Opera, was presented as the fourth of the Famous Artist Series before a large and enthusiastic audience.

Baltimore, Md. The third annual costume recital of the Baltimore Music Club, as during the past two years, was under the direction of George Castelle. Accepting a call to become a member of the Peabody Conservatory faculty last season, Mr. Castelle has attracted many promising young singers of the city to that institution. The costume recital was given entirely by Mr. Castelle's pupils, who included Miriam Mervis, Gladys Kump Reasin, Ebba Boe, Elizabeth Stidman, Henriette Ries Kern, Mary Bokee, Loretta Lee, Elsa Craft Hurley, Hilda Hopkins Burke and Bernard Kossine. Hilda Hopkins Burke, a Castelle product in every sense, made her operatic debut recently in Philadelphia in Die Walküre. Miss Burke, who was one of the winners in the contest of the National Opera Association, recently had an audition at the Metropolitan Opera.

The last concert of the Baltimore Symphony Orchestra brought Eugene Goossens as guest conductor, and a profound impression was made by his artistry. Benjamin Steinberg, an eleven year old violinist, who was born here and began his musical education at the Peabody, was soloist at the last children's concert of the Baltimore Symphony. The youngster played creditably.

The Johns Hopkins University Orchestra, which plays frequently here, has made excellent progress under the leadership of Bart Wirtz, cellist of the Peabody Conservatory, and principal cellist of the Baltimore Symphony.

Fritz Kreisler attracted the largest crowd of the season at his recent recital, and was accorded an ovation.

Rosa Ponselle, dramatic soprano of the Metropolitan, added to her host of admirers by her recital which attracted a large audience. No more satisfying singer than Miss Ponselle graces the Baltimore season.

Jascha Heifetz appeared in recital after an absence of several years and displayed powers not heretofore shown here. Mr. Heifetz is a greater violinist than ever and that is saying considerable.

Birmingham, Ala. John McCormack drew the largest audience of the season to the Municipal Auditorium, and responded generously to encores. Lauri Kennedy, cellist, made a favorable impression with his solos, playing several recalls. Edwin Schneider was at the piano. The concert was presented under the auspices of Mrs. Orlene Shipman and A. Brown Parkes, of the All-Star Course.

Maier and Pattison, duo pianists, played in Phillips Auditorium, appearing as the fourth concert on the Artist Course offered this season by the Birmingham Music Study Club. No concert this winter has been more thoroughly appreciated and enjoyed.

Edna Gockel Gussen, pianist, director of the Birmingham Conservatory of Music, was presented in concert in Alexander City under the auspices of the Music Study Club of that city. Mrs. J. Sanford Mullins, president. The concert was pronounced a musical and intellectual feast by the press. This inaugurated a series of concerts being offered by the Alexander City Club.

The Birmingham Music Study Club presented Georges Ryken, violinist, and Carl Herrin, pianist, in an interesting sonata program at the February Morning Musicales.

It has been announced that the annual meeting of the Alabama Music Teachers' Association will convene in Birmingham on March 28, and an interesting program is being prepared, according to Frank M. Church, president of the Association. Mrs. Crosby Adams will address the meeting on The Desideratum of All Music Teaching—a Cultivated Taste, and will conduct the round table discussion. The officers of the association are: Frank M. Church, president; Mrs. Elizabeth Blair Chamberlin, of Montevallo, first vice-president; Mrs. Burr Nabors, Birmingham, second vice-president; Mrs. Agnes E. Wilson, Eufala, secretary-treasurer; Mrs. Alston Maxwell, Tuscaloosa, auditor; Mrs. T. S. Rollo, Athens, corresponding secretary.

The Birmingham Music Study Club, Emma McCarthy, president, held its regular February study program in the concert hall of the Birmingham Conservatory of Music, with Mrs. Charles A. Brown as leader on the subject, Music of the Nineteenth Century. Illustrating Mrs. Brown's discussion, Beatrice Tate Wright and Joseph Stoves, pianists, and Nell Esslinger, contralto, furnished musical numbers.

Mrs. Walter Heasty presented pupils from her voice class in recital.

Lowela Hanlin, president of the Birmingham Music Teachers' Association, presented piano pupils in two recital programs.

Martha Simons, of Baltimore, Md., was contralto soloist at St. Mary's-on-the-Highlands, as guest singer.

The Birmingham Conservatory of Music gave a program of two-piano numbers, rendered by members of the faculty

and advanced students, that drew an appreciative audience. Many of the compositions were the same that Maier and Pattison use on their duo piano programs. Those participating were: Edna Gockel Gussen, Minnie McNeill Carr, Kate Smith, Alma Berkstresser, Marjorie Rainy, Marion McCray, Anna Bernhard, Ethel Abbott, Margaret Moore, Grace Norris, Jane Hammill, Naufleet Sudduth. A. G.

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. The Buffalo Choral Club of women's voices introduced to Buffalo Marvin Burr, baritone, of Rochester and Buffalo. In his well chosen program of operatic arias, songs in English and the countless encores demanded, he carried his audience by storm and many were the compliments showered upon the Choral Club for its happy choice of solo artist. Robert F. Hufstader supplied well balanced, musically accompaniments, sharing in the honors. The Choral Club, directed by William Benbow, gave a good account of itself, Pearl Kummer, contralto, a member, contributing her share.

In Westminster Parish House, the Northfield League presented Edna Zahm, soprano, in recital, with Ethel McMullen at the piano. In the group of songs in Italian, Litobesse in French, the familiar Louise aria, and a number of songs in English, Miss Zahm made her customary admirable impression, her beautiful voice and artistic interpretations winning the warm plaudits of her audience.

The Beethoven Symphony Orchestra, under the efficient direction of Luigi Sanella, gave its second seasonal concert in Elmwood Music Hall with Margaret Bebee, soprano, soloist of the evening. Mrs. Bebee furnished piano accompaniments for her daughter.

The Buffalo Symphony Orchestra, Arnold Cornelissen conductor, has given two concerts in Elmwood Music Hall. The soloist for the first was Felix Salmond, cellist, and at the second, Esther Dale, American soprano. Both concerts were well attended, orchestra and soloists being heartily applauded. Miss Dale is a favorite in Buffalo where she has made a deep impression at private musicales. Mr. Cornelissen's Vision Pastorale was enthusiastically received.

In affording the members and friends of the Chromatic Club the treat of hearing Yelly D'Aranyi, violinist, and Myra Hess, pianist, the chairman of the concert deserves the gratitude of the large audiences. Miss D'Aranyi's first visit to Buffalo was one of artistry and finish, arousing enthusiastic plaudits in which her capable accompanist, Ethel Hobday, shared. Myra Hess, a favorite in Buffalo, inspired her hearers.

That sterling organization of male voices, the Buffalo Orpheus, under the efficient direction of its new conductor, William J. Gomph, gave a brilliant concert in Elmwood Music Hall, the large audience of members and friends thoroughly enjoying the various offerings. Podertsky's Sturm-Hymnus opened the program with success, the two piano accompaniments being well played by Eleanor Daugherty and Doris Sanford. For the finale, the Hallelujah chorus was sung with orchestral accompaniment, and Bessie Pratt Fountain was at the organ. A charming young cellist, Phyllis Kraeuter, delighted with the excellence of her playing and her ingratiating personality. She was obliged



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to respond to several encores; Martha Gomph, at the harp, contributed to the beautiful effect of the Charpentier Melodie. Edna Luse, local soprano, with Mr. Gomph acting as accompanist, sang an operatic aria and a group of songs in English, of which Speaks' Sylvia and Tipton's Crying of Water were the best offerings. The String Ensemble afforded pleasing variety to the program.

The many friends of Helen Delheim, contralto, will be gratified to hear of her splendid success with the American Opera Company in Washington. Special notices were given her in her portrayal of Wildflower, in Cadman's Sunset Trail.

The organ recital given by Harold Gleason in St. Johns Episcopal Church drew a large number to this beautiful new church, highly appreciative of the rare treat afforded by the organist and his classic program. Jessamine Long, soprano soloist of St. John's, contributed Bach's My Heart Ever Faithful in admirable style and clarity of voice; Robert F. Hufstader, organist and choir master of St. John's, accompanied on the organ.

Margaret J. Ferguson, director of music of the Neighborhood House, arranged two delightful musicales recently, which included the trio composed of Emilie Yoder Davis, pianist; Harriet Lewis, violinist, and Mrs. William Schmidt, cellist. The Lusian Sextet of girls' voices gave one of the programs.

At the Town Club musicale, Margaret J. Ferguson, pianist; Katherine La Sheck, contralto, and Marie Moh, presented the program.

An enjoyable Chromatic Club program was offered in the Hotel Lafayette ball room by Margaret J. Ferguson, pianist; Sidney Wertimer, tenor; Ethyl McMullen, accompanist, with the Rubinstein Chorus, R. Leon Trick conductor. Miss Ferguson's playing of the Schumann and Brahms numbers was musicianly. Mr. Wertimer's group of songs pleased the audience in their artistic rendition, with Miss McMullen's capable support at the piano, both soloists being obliged to add encores. The Rubinsteins had the assistance of Joseph Phillips, baritone; Dorothy Hebb, violinist; Helen Townsend, organist, with Margaret Ferguson at the piano. Their offerings were met with enthusiastic applause.

Piano pupils of Ada Stettenbenz gave a program of standard compositions excellently played in the Grosvenor Library music room before an appreciative audience of friends, the participants being Mrs. James Disher, Mrs. Iris Bates Davies, Helen Taylor, Sara Schimmel, Carolyn Schimmel, Betty Townsend, Helen Pohl, Helena Bryant, Mary Shire, Dorothy Shire, Hortense Slate, Paula Davia,

Betty Rosenblat, Lena Gati, Anna Culotti, Beatrice Corry, and Bruce Hill.

Mary M. Howard issued invitations to a recital given by some of her advanced pupils in the Grosvenor Library. A program of unusual interest was presented, the participants acquitting themselves with much credit to their teacher. Compositions by MacDowell, Grieg, Grainger, Bach-Saint-Saens, Friedman-Gartner, and Schubert-Liszt, were presented by Francelia Bennet, Lillian Dekdelrun, Homer Ritter, Julia Jennings, Arline Harris, Esther Mandelbaum, Mildred Pearl Kelling, Harry Meadow, Marie McKenna, and Evelyn Smith. Lillian Dekdelrun and Jane Bissell assisted with songs, and the Misses Kelling and Jennings played a two-piano number, Wedding Day at Trolldhaugen (Grieg), as a closing offering.

Virginia Squire, pianist, and Nora Jepps, violinist, gave a joint program at the College Club with success.

Margaret Dooley (a pupil of Ruth Ashley Smith), sang a group of songs at the meeting of the Pen Women's League with Adele Riester at the piano. Original poems by Mrs. Charles Phipps, read by the author, and an informal talk on Book Specializing, by Jane Abbott, were features of the afternoon, at which meeting Mrs. Burton Fletcher presided.

Mildred Pearl Kelling was engaged to give a group of piano solos for the Poetry Society of Buffalo. Miss Kelling and Julia Jennings presented a program of two-piano numbers before the members of the German Club of the University of Buffalo in the Grosvenor Library, assisted by the Rev. Drews, baritone.

The Music Promotion Club has given two concerts recently, participants being Harriet Shire, Isabelle W. Stranahan, Patricia Boyle, Kenneth Hines, Warren Hardy, Evelyn Smith, Pilgrim Male Quartet, Anite Ruppel, Emilie Yoder Davis, Sidney Carlson, Emily Linner, Criterion Male Quartet. The accompanists were Ethyl McMullen, Mrs. Carlson, Mrs. Dunman, Emil Kenchen, Robert Hufstader.

Millicent White, talented president of the Chromatic Club, gave new evidence of her versatility and musicianship in the writing of a pageant, depicting scenes of medieval times, and its music, which was presented by the Chromatic Club in conjunction with the graduates' association at Hutchinson High School. The music was taken from several sources, much of it from Deems Taylor's arrangements of old folk songs and some of Palestrina's chorals. The many participants acquitted themselves with credit, and much praise was extended to Miss White for her ability and energy in the management—also to those who made of this beautiful pageant an outstanding success.

The Buffalo Operatic Company has numerous engagements. It appeared recently at the Hotel Statler for the National Tailors' Convention. The members, under the capable direction of Maybelle Heynemann, consist of Lillian Veatch Evens, soprano; Dorothy Hobbie Coats, contralto; Malcolm Brock and Sidney Brown, tenors; Norman Lucas and William Miles Thomas, basses, and J. J. Houser, Jr., accompanist.

Among the recent appearances of Dorothy Hobbie Coats, contralto and soloist at Central Park Presbyterian Church, are: annual banquet of the Brotherhood of Central Presbyterian Church; two engagements at the Buffalo Consistory; convention at the Hotel Statler; Jenny Wren radio hour over WGR; birthday meetings of the D. A. R.; Women's Club of Central Park M. E. Church.

Kurt Paur, pianist, was the assisting artist in the first of three sonata evenings by Jan Parvel Wolanek and Beth Bowman Wolanek, violinist and pianist.

Chicago, Ill. (See letter on another page.)

Cincinnati, O. The newly organized Players' Guild of the dramatic department of the College of Music of Cincinnati, under direction of Mrs. William Smith Goldenburg, won approbation for its first performance, Maud Fulton's three-act comedy, The Brat. In the Guild productions student activities range into every department of theatrical enterprise—scenery construction, lighting effects, costuming, make-up, direction and participation in an acting capacity. The Brat was produced through special permission from Longmans, Green and Company, who control the performance privileges. The cast included Ruth Messerschmidt, Elise Ehrman, Jane Kopp, Virginia Ruth Goldenburg, Thelma Blasing, Oliver Kemper, Charles Eisenhardt, John Remke, Morse Conroy, Mildred Edrie Hark, and Irene Udry. The title role was admirably played by Mildred Hark.

Dr. Albino Gorno, dean of the College of Music faculty, presented his piano pupil, Nell Lorie King, in her post-graduate recital. She had the assistance, in the rendition of a fine program, of Dorothy Stolzenbach, also a graduate from the class of Dr. Gorno and a candidate for post-graduation honors this year.

Norma Richter, soprano; Franz Trefzger, tenor; Eugene Eckerle, pianist, Celeste Bradley, violinist; Rose Bradley, accompanist, and Olive Terry, pianist, gave a recent program for the Catholic Woman's Club.

Word has come of the success in the New York and eastern field of Thomas J. Hughes, who studied piano with Dr. Albino Gorno and was the recipient of the Springer Gold Medal in 1916. Since 1918 he has devoted his time to music in New York City.

Romeo Gorno, of the piano faculty, gave a lecture recital before the members of the Musical Art Club of Hamilton, Ohio, his subject being the Music of Italy, which was considered from the fifth century to the present day. Signor Gorno illustrated his talk with numbers which he played at the piano and members of the club participated in the program, also illustrating salient points of the address.

The dramatic classes of John R. Froome, Jr., have been scheduled for three one-act plays on March 5 and a second production later in the month.

Emil Heermann, of the violin faculty, was soloist in concert with Marcel Grandjany, harp virtuoso, in Emery Auditorium. He shared honors with the solo artist, for his rendition of John Powell's Virginianesque, which was

(Continued on page 54)

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Florence Austral, appearing in New York with the Springfield Orpheus Club, prompted the New York Herald Tribune to say: "In the Ho-yo-to-ho war cry from Die Walküre Miss Austral proved to be one of the few singers who can perform it convincingly."

Katherine Bacon, of the faculty of the David Mannes Music School, opened the Artist Recital Series at that institution with an all-Schubert program. The pianist played, among other things, the Fantasia in G major, op. 78, two Impromptus, op. 90, the B major sonata, and four Liszt transcriptions.

Arthur Baecht's artist-pupils united in a program of fifteen violin numbers at the Y. M. H. A. Auditorium, Newark, N. J., on February 26. The following took part: Nellie De Bianco, Augusta Kalweit, Rose Wartsky, Martha Oliver, Robert Fialk, Paul Israel, Stephen Berchick, Sigmund Michota, Leo Kegan, Edwin Howard, Theodore Adoff, Harold Yocum, Joseph Rozof, Alexander Loos and Arnold Schwartz. Albert Baecht, Ruth Shrope, May Wilson Shannon, John Lakata and Reginald Greet, played the accompaniments.

Samuel Baldwin's February organ recitals at the College of the City of New York included not only works of the classic composers, but also pieces by the following contemporary Americans: Ernest H. Sheppard, Arthur Foote, Edwin Grasse, Paul G. Tonner, Pietro Yon, Anna Carbonne, R. Deane Shure, Felix Borowski, Charles H. Marsh and Howard Hanson.

Thuel Burnham's reception on February 20 brought many musical friends together. Catalina Marco provided vocal numbers.

Leonora Corona, Metropolitan Opera soprano, has been engaged through her manager, Annie Friedberg, as soloist at the Ann Arbor, Mich., Spring Festival in May.

Dr. Clarence Dickinson will present Curtiss Grove, baritone, and Godfrey Ludlow, violinist, at a noon hour recital at the Brick Church, New York, on March 9. The program will include the introduction to the third act of Wagner's Lohengrin, the Prelude to Tristan and Isolde, Wolstenholme's Answer, a Bach arioso, An Old Love by Perjura, Knaffl's Hindu Lullaby, Memories by Dickinson, Henschel's Morning Hymn, Reichard's In the Time of Roses, and The Blind Ploverman by Clarke.

Lynnwood Farnam concluded his Bach organ recitals at the Church of the Holy Communion, New York, on February 27. The program consisted of the Prelude and Fugue in D, a chorale and eight variations on Hail to Thee, two chorale-preludes and the Sixth Trio-sonata. Next season Mr. Farnam will present the entire organ literature of Bach.

Adelaide Fischer, soprano, was one of the soloists at the evening musical service at the Methodist Episcopal Church, Ridgewood, N. J., on February 19. The feature of the program was Gounod's The Holy City.

Carl Friedberg is now under his own management and will be available for concerts during the entire season of 1928-29.

Joseph Glassman, artist-pupil of Jacob Mestechkin, violinist, gave a recital in Steinway Hall, New York, on February 5. His program included the difficult Ernst Concerto, Wieniawski's Scherzo-Tarantelle, as well as pieces by Leclair, Bloch and Debussy. Gregory Ashman was the accompanist.

The Grand Opera Society of New York, Zilpha May Barnes, Mus. Bac., director, gave its monthly musicale on February 26. The society is "at home" the last Sunday evening of every month. Those interested are cordially invited to attend.

Louis Graveure, whose recent change from a baritone to a tenor was commented upon at length by the critics following his New York appearance, has been the recipient of a similar attention from the press throughout the country. It is evident that those who heard Mr. Graveure as a baritone are looking forward with keen pleasure to listening to him in recital as a tenor.

Ida Haggerty-Snell presented a group of singers at her Metropolitan Opera House studios on February 19, those heard being Carmelito Arra, Dorothy Barlow, Maunde Farmer, Flora Lipsher, Loretta McElroy, Anna Heller, Rose Sarota and May Steigerwald, with Ernest Caiso, accompanist. The next monthly musicale will take place on March 18. Mme. Snell has given several talks over the radio on Theory of Music and Vocal Culture.

Ernest Hutcheson, dean of the Juilliard Music School Foundation, appeared in Baltimore on February 27 with Guy Maier and Lee Pattison in a program for three pianos. Toward the end of March Mr. Hutcheson again will interrupt his work to fulfil four consecutive engagements in the South.

Alexander Kelberine, Russian pianist, made his Philadelphia debut on February 15 in a recital at the Academy of Music. His program was unhackneyed, consisting of compositions by Bach, Beethoven, Prokofieff, Borodine, Medtner, Scriabin, Ravel and Liszt, and judging by the enthusiasm of the audience the debut was highly successful. Mr. Kelberine is a member of the faculty of the Philadelphia Conservatory of Music.

Sergei Klibansky's artist-pupils receiving recent press comment included Vivian Hart, who, following her appearance at the Palace Theater in New York, was noticed by Zit: "This little Vivian Hart will be heard 'round the world; all she needs is the right vehicle." Lottice Howell, singing in Barbara Frietchie in Syracuse, aroused the Post-Standard of January 24 to call her "One of the finest singing attractions in a long, long time; her beauty, delightful voice and emotionalism deserved the numerous rounds of applause." The Herald called her "An exquisite Barbara, for she has voice, charm and beauty; a surprise, an unending well of satisfaction." Lotta Madden, popular soloist with the Goldman Band, is re-engaged by that organization. Mr. Klibansky began his master classes in Columbus, O., on February 17.

Cornelius de R. Koster, baritone, gave the third concert in the series presented by his teacher, Zilpha May Barnes, at her studio on February 29. Mr. Koster, in operatic arias and songs by Schubert, Schumann, Mana-Zucca and O'Hara, displayed a voice of excellent quality. Mr. Rosing praised his singing of Dr. Miracle. Maria Cellai,

soprano, sang an aria by Donizetti, and closed the program with Mr. Koster in a duet from La Traviata.

Mary Lewis will be the soloist at the Lindsborg, Kans., Festival at Bethany College on April 6. This will be her first appearance at Lindsborg.

Gertrude Lyons, blind soprano, sang recently over station WEVD with such success that she repeated her program on February 29. The Shadow Song was particularly well received. On March 15 she and Samuel Diamond, blind pianist, will give a joint recital at the same station.

Adele Margulies wishes it known that a recently published statement to the effect that Carl Flesch and Harry Kaufman were the first to play Korngold's sonata in this country is inaccurate. Miss Margulies states that she performed the work with Leopold Lichtenberg at her Trio Concert on February 24, 1914.

Ruth Montague, mezzo-contralto, recently was heard in recital in Philadelphia, following which the critic of the Philadelphia Record stated that "a voice such as this singer has is always a pleasure to hear, combining, as it does, tone beauty and a soft, clear warmth of expression, tempered with poise and finesse in delivery." Miss Montague is a member of the Philadelphia Civic Opera Company, with which organization she has appeared with success.

Catalina Noack sang the star role in Fiqué's Cleopatra's Return, recently presented in Brooklyn. Arthur Bauer, Eugene Bishop and Gertrude Neal were also excellent. The comic opera, Castles in the Air, was given for the inmates and friends of the Congregational Home for the Aged in Brooklyn on February 20.

Eugenio Pirani's suite, Heidelberg, was broadcast on February 27 over station WNYC, the composer and Charles Lauria playing it as a piano duet. The work also has been heard at a Metropolitan Opera House Sunday evening concert.

Albert Rappaport, Chicago Opera tenor, has signed a contract with Annie Friedberg to be under her exclusive management. Mr. Rappaport recently gave recitals in Chicago and Boston and won praise for the excellence of his lieder and oratorio style.

George Perkins Raymond made his final appearance at Colgate University on February 24 before sailing for Europe, where he is booked for a tour which will extend until next spring.

Elliott Schenck's suite, In a Withered Garden, was given in Boston several years ago with success by Pierre Monteux (now conducting the Philadelphia Orchestra). Mr. Monteux has the score at present, and may find a place for it on other programs.

Ethelynde Smith's recent recital at McMinville, Ore., was given under the auspices of the Rho Psi Upsilon Sorority of Linfield College. As usual Miss Smith was enthusiastically received and recalled many times.

Edna Thomas, soprano, will appear at the Lyric Art Club at the Hotel Plaza, New York, on March 8, and before the New York Daughters of the American Revolution at the Waldorf-Astoria Hotel on March 15.

Earl Truxell's pupil, Nan Landig, played for the Tuesday Musical Club of Pittsburgh a while ago. This young pianist will give a program at the Pennsylvania State Convention in the spring.

The Virgil Piano Conservatory a short time ago had a visit from Emma Salkin (formerly Emma Lipp) who is now the wife of S. Salkin, first violinist of the Cleveland Orchestra, and who has a piano school of her own in Cleveland. She was present at one of this New York school's recitals and played several Chopin Mazurkas and the A flat Impromptu. Mrs. Salkin is a Virgil pupil.

Mary Wildermann presented her second pupils' recital at the Women's Club, Richmond Terrace, New York City, on February 25, when instrumental and vocal numbers were heard. Fritz Forsch has been engaged as head of the violin department of the Wildermann Institute.

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Mme. Crozier Ozmun in New York Recital

On March 30, at eight-thirty in Steinway Hall, Florence Crozier Ozmun, a young American soprano, will give her first New York recital, although she has sung much outside of this city in concert and has appeared on the stage. It was while a student at the University of Michigan that she discovered she possessed a voice and started her studies with James Hamilton, also singing in the May festivals under Albert Stanley. She soon became a member of the choir of the Congregational Church, near the campus. Mme. Crozier Ozmun did some intensive work later with William Houston and more recently with Irene Bialkiewicz, several of whose songs she will introduce at her coming recital.

Mme. Crozier Ozmun gives much credit for her training to Mme. Bialkiewicz, whom she describes as "a genius." She was herself a well known singer abroad before coming to America, and is an accomplished accompanist and versatile composer.

Mme. Crozier Ozmun will sing a varied program, opening with Italian songs by Veracini, De Luca, Mozart and Donaudy. The French group will include Romance of Debussy, Duparc's Chanson Triste, Psyche by Paladilhe and Reverie by Saint-Saens. Wolf, Franz, Brahms and Weingarten are represented in the German group, while the final one in English is comprised of selections by



Photo by Hall Stearns

MME. CROZIER OZMUN

soprano, who will give her first New York recital on March 30.

Handel, Woodman, MacDowell and the two Bialkiewicz songs—prelude and The Gift.

Margaret Page will be Mme. Crozier Ozmun's accompanist. Incidentally she is a graduate of Oberlin Conservatory and a Juilliard Foundation winner, having studied two years with Josef Lhevinne. The recital will be under Recital Management Arthur Judson.

Anna Hamlin Sails for Europe

Having concluded her engagements for this season with the Chicago Civic Opera Company, Anna Hamlin, accompanied by her mother, Mrs. George Hamlin, widow of the famous tenor, sailed for Europe on February 25. The trip was made on the Saturnia, a new Italian vessel which has the distinction of being the first motor driven ocean liner to sail from America. Miss Hamlin stated that while most of her sojourn abroad will be spent in France, her itinerary will also include Italy and Monte Carlo. The trip will not be confined to pleasure, however, for, in addition to fulfilling engagements, she will do considerable studying. The artist and her mother plan to return to the United States in time to spend the summer in the mountains.

Miss Hamlin has a penchant for acting, and therefore it is not surprising that she should be especially successful in her operatic appearances. She has been cast in a number of amateur productions, and has been unusually well received both by her audiences and by the critics. This stage work naturally has been of great benefit to her in her opera appearances. Although Miss Hamlin has sung more extensively in opera than in concert, she is much interested in the latter type of music, keenly enjoying an evening with a group of friends, singing and playing songs, and other concert numbers.

Vera Curtis Reengaged for Cincinnati Opera

Vera Curtis, soprano, has made arrangements with the Kendall Concert Management, of Chicago, for a Middle West concert tour beginning November 1. Miss Curtis has been giving a number of opera lecture recitals this season with much success, recently finishing a series at Scarsdale, N. Y. Her opera lecture recitals are under the direction of Charles I. Reid, who has presented Count Tolstoi, Garibaldi and Paul Poirer in lectures here. She has been engaged for nine performances next summer with the Cincinnati Opera Company, having three each in Tannhäuser, Walküre and Cavalleria Rusticana. In April Miss Curtis will sing a performance of Lohengrin in New York which is now being arranged.

Music at the Park Central

As a number of prominent musicians are making their residence at the Park Central Hotel, the concert ensemble there has found it expedient to give special attention in preparing the programs which are given every Sunday evening under the direction of Mishel Gerner. Mr. Gerner

states that Leopold Godowsky, Josef Hofmann and Vladimir Horowitz are frequent guests at these musicales and that his five piece ensemble, although comprised of experienced artists, nerve themselves up when these men enter the room and do their best to play for their pleasure and commendation. According to Mr. Gerner the programs often include selections requested by these artists.

Sessions Gives Musical Program

Archibald Sessions gave a musical program on February 19 at the South Methodist Episcopal Church, South Manchester, Conn., where he is the regular organist and choir master. Mr. Sessions played the andante from Tchaikovsky's Sixth Symphony and the toccata from Widor's Fifth Organ Symphony. The choir sang The Marvelous Work from Haydn's Creation, the Inflammatus from Rossini's Stabat Mater, and Gounod's Gallia. A local paper says that notwithstanding the inclement weather a large audience was present. This paper describes the music as being splendidly interpreted throughout, and praises especially the control of his forces exercised by Mr. Sessions. The soloist was Gladys Hahn, soprano, of New York, who gave finished and artistic performances.

Lucille Chalfant Sings at the Riviera

After a number of performances at the Royal Opera of Liege, Belgium, where she sang Lakmé for the first time in French, Miss Lucille Chalfant was engaged to appear with the Nice Opera Municipal and the Mentone Opera on the Riviera. The notices from the local press indicate a brilliant success. Miss Chalfant sang in Rigoletto, La Traviata and Lakmé, the last named being declared by some to be her most successful role. It certainly gives her voice ample opportunity to show its virtuosity and clearness in the high register.

Miss Chalfant had new costumes made in Paris for both Lakmé and La Traviata, which added to the brilliance of her performance. Her audiences were promptly won by her appearance, so it was but natural that before the end she was recalled a number of times, and in each case had to encores her principal arias.

After giving six performances, Miss Chalfant has re-



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LUCILLE CHALFANT

as she appeared in the last act of La Traviata

turned to Paris to prepare for her German concert tour, which will take her to Berlin and all the leading German cities. N. DE B.

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THE ART OF HEARING

by Frantz Proschowski

The third of five articles by this well known vocal teacher

In my first article I stated that the artist's reward comes only through perfect understanding of his art. I maintained also that the art of singing is an art of hearing; consequently we must seriously consider the latter. This art of hearing is most difficult to find because of the numerous existing vague ideas. The first great error that the student encounters is the idea that passes under the title of "voice placing." A voice is not placed here or there any more than a tone is placed here or there when it is played on a piano or a violin. Nature provided us with the instrument which responds with the tones when she gave us what is termed a singing voice.

To learn to sing is a matter of getting command of the voice through obeying nature's laws of singing. If we learn the laws of nature and obey them, we may become masters; otherwise we are led into treacherous byways and confusing labyrinths where we find complications that tax our minds and make us uncomfortably conscious of our shortcomings. The result of this can only be discouraging, a lack of willingness of the voice to obey the mind.

The natural laws of singing no doubt belong to the greatest phenomena in nature's creation. If we stop to think that any emotion, any thought, no matter how great or how small, can be definitely expressed through the voice, we realize that this assertion is true. The expression is en-

tirely controlled through hearing. First the inner hearing or "tone-thinking" and then the outer hearing, which serves as the judge of the audible results, serve as controls.

The art of hearing basic in the art of singing is the hearing of "form of sound." No instrument made by man can produce sound which differs in form; of this the vocal instrument of nature has the monopoly. This ability to change form of sound, technically called vowel formation, is again the basic principle of "word formation" in all languages. Words form sentences expressing thoughts; all are formed in the inner hearing or "tone-thinking" first and are then presented by the voice to the judgment of the outer hearing.

Returning to my statement that vocal command comes through obedience to nature's laws of singing and that this understanding and obedience comes through the sense of hearing, let us make the first principles of hearing simple and definite. We have three fundamental vowels—ah, oh, e. A comparison of visual and auditory form may make this principle of definite vowel form easier to understand. The vowel forms are as definite to the ear as such forms as squares, triangles, and circles are to the eye.

Now let us consider what produces these sound forms or vowels. Certain differences in position and adjustment of what we term vocal apparatus cause the difference. These physical adjustments can only be tested for perfection by results: perfect sound form or vowels. Since sound is for the ear, the control, guidance, and command of the vocal organs can only be perfect when produced in obedience to Nature's laws, controlled through perfect inner and outer hearing. This again makes us realize that the all important factor in our art of singing is the art of hearing, that through hearing we control cause and effect.

The question arises, "Is modern voice placing purely a device of charlatans?" The numerous statements as to placing forward—in the mask, in the bridge of the nose, under the eyes, in the sinus cavities, or in the teeth—are all made by serious well-meaning men, but they can merely be classified as conclusions prematurely drawn, theories without practice, self-contradictory statements originating in mentalities lacking in ability for deep analysis.

We find just as many errors as to breathing. We all know that chest, diaphragm, abdomen, and floating ribs are primarily agents in breathing, but when separately trained to perform special stunts in capacity, compression, expansion, and contraction, their perfect, natural, automatic co-ordination in obedience to the mind is upset. When these stunts are practiced the physical vocal organs have needless, unnatural pressure to resist, which prevents their freedom. This pressure makes the singer conscious of the physical part of his breathing organs to such an extent that it detracts from the real purpose of his art of singing, i. e., expression of beauty and emotion. Think how limited we are when we have a prefixed thought of where to place the voice, where it must go, and a prefixed muscular contraction of the body breathing apparatus. What a burden singing is under such conditions! There is no freedom in such processes. How can we expect to express any uplifting beauty and untrammelled emotion or to impress our listeners without mental and physical freedom? Our songs, our message, is lost in superfluous, constrained, confusing impressions when we create this atmosphere of bondage by stooping to these unnatural limitations. The art of hearing, perfect "tone-thinking," includes breathing and regulates it more perfectly than any method of breathing which is

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taught, because it simply obeys the laws of nature in their unflinching coordination with the mind.

When you think that speech, song, melody and expression belong to nature's only musical instrument you will realize how wonderful it is, and it will be easier to see that nature must have provided a way to breathe perfectly which will produce the voice perfectly without thought of any local placement.

We must then learn to hear—inner and outer hearing, "tone-thinking"—before we can reach the heights in the art of singing. Command through obedience to natural laws is the foundation for constructive thinking which leads to truth. This will eliminate error and artificiality.

In my next article I shall give some practical hints in developing the art of hearing (singing).

La Forge-Berumen Studio Notes

Frank La Forge, composer-pianist, was at the piano for Dusolina Giannini at her recent Carnegie Hall recital. Miss Giannini included on her program a new song by Mr. La Forge, *Into the Light*, which was enthusiastically received by the audience. She also sang two La Forge arrangements, *Yo paso la vida* and *En Cuba*, the latter being repeated. Mr. La Forge also accompanied Hulda Lashanska when she sang at the Waldorf-Astoria on February 7.

A group of artist pupils from the La Forge-Berumen Studios gave a program over WPAP on February 8. The singers were Catherine Wright, Marianne Dozier, contraltos; Gladys de Almeida, Frances Alcorn, sopranos; James Ferguson, tenor, and Harrington van Hoesen, baritone. The production of the voices and the artistry of their delivery reflected great credit upon their teacher, Frank La Forge. Mr. La Forge, assisted by Myrtle Alcorn and Grace Marshall, provided invaluable accompaniments. The piano soloist for the evening was Howard Lindbergh, who revealed a finely developed technique as well as musicianship. Mr. Lindbergh is a pupil of Ernesto Berumen.

Mr. Berumen was heard in Manhasset, L. I., on February 17, assisted by Mary Duncan Wiemann, soprano. Phil Evans was at the piano for Miss Wiemann. Mr. Berumen played with his usual verve and brilliancy in addition to which he revealed fine musical understanding. Miss Wiemann, who is a pupil of Frank La Forge, had at her command a voice of excellent quality which she employed to advantage. Mr. Evans gave excellent support with his accompaniments.

Gil Valeriano, Spanish tenor, is meeting with success on tour through Texas and Mexico. He recently gave concerts in Chihuahua, Mexico, and Waco, Texas. The following is a quotation from the Waco Daily Lariat: "The control of his voice was nothing short of marvelous, to put it rather mildly. At the close of one of his numbers, his pianissimo trills in the upper voice held his listeners amazed at the apparent facility with which he executed the difficult notes."

Brailowsky Plays to Crowds in Europe

Alexander Brailowsky, during the period between January 23 and 28 played four times in Great Britain, twice in Dublin and twice in London, on each occasion with the same success that has become familiar at his recitals in America. On January 31 he gave a recital at the Grand Opera in Paris to a completely sold out house. There were twenty-five recalls and he had to play ten or more encores. After his Paris appearance Brailowsky went to Denmark, where he is giving five provincial concerts followed by three recitals in Copenhagen. On February 16 he played the Tchaikowsky concerto with the Copenhagen orchestra. The Copenhagen recitals were entirely sold out.

After his recital in London, on January 28, Brailowsky received a warm welcome from the press. From these criticisms a few lines are quoted. The Weekly Dispatch calls it "Brilliant Piano Playing" in a headline. The Referee used as a headline "A Great Pianist," and in the article which follows says that Brailowsky "again proved himself one of the greatest pianists of today." The Sunday Times says the term "big" and its synonyms were widely applied to Brailowsky's playing. The Westminster Gazette says: "He is beyond question one of the greatest living pianists." The Daily Chronicle calls his "an exceedingly fine performance." The Times states that Brailowsky "unflinchingly held the attention throughout."

Magdalene Elba in Newark Concert

Magdalene Elba, coloratura soprano, who was engaged for the recent opera season in Washington, sang a concert on March 1 in Newark, under the auspices of the Women's Association of Temple B'Nai Jeshurun.

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LOUISE DE CARRE

Mlle. De Carré in Southern Italy

NAPLES, ITALY.—Louise de Carré, young French singing-actress, has just finished a series of performances at Campobasso, in *Butterfly* and *La Bohème*. As usual her success was extraordinary.

Artists who are celebrated as remarkable interpreters, who put great significance in the words and action, are very often apt to be vocally deficient. But not so with Mlle. de Carré. Her voice is a perfectly controlled instrument, lovely in quality, impeccable as to intonation, and capable of modulation from the most delicate pianissimos to the most clear ringing fortis throughout its whole range. Yet it is only a means to an end. From the time la de Carré puts her foot upon the stage until the final note is sung she is always the part. In the opera *Butterfly*, each note she utters, each movement she makes, is Cio-Cio-San. Nothing is sacrificed to cheap effect; always good taste—and more—real inspiration.

Mlle. de Carré has only been singing in Italy four years, yet she has already made a name for herself, especially in the South.

She studied with J. H. Duval and began her career in France. After a short time she came to Italy, where she has been specializing, as it were, in the Puccini operas. She seems destined for the great opera houses of the world, as her voice, art and physique are ideal for *Butterfly*, the *Manons*, *Mimi*, *Iris*, and the other lyric roles. Let us hope America will hear her while she is still so young and charming!

M. L.

Elliott Schenck and Thomas Hardy

The recent death of Thomas Hardy recalls the fact that some years ago Elliott Schenck composed a grand opera on Hardy's *Tess of the D'Urbervilles*. Mr. Schenck showed a representative of the *MUSICAL COURIER* two letters in Hardy's handwriting, one addressed to him, the other to Charlotte Pendleton, his librettist. These were as follows:

Dear Sir:

At your request, and in order to assist its production, I am willing to waive royalties on the opera of *Tess of the D'Urbervilles*, for one year from the date of the first performance.

Yours faithfully,

(Signed) THOMAS HARDY.

Elliott Schenck, Esq.

Dear Madam:

I understand that Mr. Schenck and you contemplate the production of an opera based on *Tess of the D'Urbervilles*.

I should have no objection to this being done, though I can take no responsibility in the matter. It would probably be necessary that you work straight from the novel, and not from any existing dramatization, for instance Mrs. Fiske's, for though I imagine an opera would not injure a play on the same subject, the dramatizer might not approve of his work being used as a basis for your libretto.

Yours faithfully,

(Signed) THOMAS HARDY.

Miss Pendleton.

Elliott Schenck has many very interesting letters, gathered during the course of his career, some of which he promises to allow the *MUSICAL COURIER* to publish from time to time. The letters are from Humperdinck, Scharwenka, and many others.

Madge Daniell Pupils Singing Leads on Broadway

Madge Daniell, New York vocal teacher, has two prima donnas appearing on Broadway these days: Lucy Lord, who replaced Louise Hunter as star in Hammerstein's *Golden Dawn*, and Lucille Arnold, prima donna of *Artists and Models* at the Winter Garden. Lucille Arnold broadcasted over WEAJ for the Borden Milk Company's Radio Household Institute Hour on February 9, and on the 16 and 22

over WMCA. She will be the regular feature weekly. Ward Tollman, another Daniell pupil, is understudy in *She's My Baby* at the Globe Theater, and Harold Hennessy is in *Sidewalks of New York*, his fine voice being heard also at various night clubs in Boston. He is understudy to the leading tenor.

Miss Daniell believes in placing her pupils in the chorus and then having them try for understudy parts. She placed both Miss Lord and Miss Arnold from the studio into the chorus, each understudying before they got the leads.

Ernesto Di Giacomo on Stage Action

During a recent conversation with Ernesto Di Giacomo in his studio in Carnegie Hall, the maestro expressed himself as follows on the subject of operatic stage action:

"In my thirty years of experience as an operatic artist, impresario and stage director, I have come in contact with many young debutants, some with fine voices, some with not so good, but all with the aspiration to become celebrated. A praiseworthy aspiration when one is young and studies with great enthusiasm 'l'arte cantora'.

"Many of these young students, men and women, I have seen in tears because they have been protested at a general rehearsal, and I myself have kept out of companies many, not for vocal deficiencies, but for absolute ignorance of the stage action.

"Do not tell me the stage is a teacher. Yes, it is a school, but not for the debutant. The aspiring operatic artist should go to the theater to see good artists, and study their action, and in case he does not like some gesture, position or interpretation of the character given by these artists, he should try to improve on it, if it is possible for him. But that is difficult, because he has never been on a stage before the public and he needs at least the elementary understanding of 'arte scenica.' Needless to

say, he needs a teacher of operatic action, who will guide him in this art and prove to him that he needs it besides his voice culture. The celebrated tenor, Raphael Grami, who was one of the greatest Otellos, not for vocal merit, but because of his marvelous acting of the role—I remember in Milan when he said with the fire of great enthusiasm in his eyes, 'Now I am going to take a lesson in action for Otello'—and he was already a great artist.

"How many students every year leave for Europe with great confidence in their vocal powers and intelligence and without any thought whatsoever of the action of their roles in opera, which doesn't cost so much here, but in Europe is three times more, especially for Americans. On their arrival abroad they encounter their first disappointment. Eighty per cent. of these students oftentimes must accept contracts for extremely small parts or for extras because they have no knowledge of stage action; this is especially true in Germany. In this way they lose from two to three years out of their careers.

"In Italy, every debutant who desires to sing leading roles must at the time of his first appearance before the director of the orchestra, an autocrat, come to the general rehearsal letter perfect. If he does not he must not be surprised to be protested. And alas! that protest follows him through many years before he gets the second chance of an appearance.

"For these reasons I suggest to every serious student that he do not neglect the study of action, so that he will not be disillusioned."

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Sixty-second Summer Session of Cincinnati Conservatory Offers Many Excellent Features

New Catalogue Just Issued Contains Interesting Details

The Cincinnati Conservatory, Bertha Baur, director, has just issued the catalog of its sixty-second summer session. The six weeks intensive summer course in school music will open on June 25 and will close August 4.

The greater part of the Conservatory's artist faculty will remain during the summer session to give special advanced instruction and repertory to those who have already graduated, as well as to the undergraduates who desire to save time by continuing their studies during the vacation months. Throughout its sixty-one years of service, the Cincinnati Conservatory, which is affiliated with the University of Cincinnati, has continued in full session during the summer months affording those who are busy in the winter an opportunity to refresh their enthusiasm through contact and study with prominent artist-teachers.

The faculty will include Marcian Thalberg, Mme. Marguerite Melville Liszniewska, Edgar Stillman Kelley, Thomas James Kelly, Dan Beddoe, John A. Hoffman, Albert Berné, Mme. Karin Dayas, Louis John Johnen, Peter Troeblich, Leo Palz, Mrs. Thome Prewett Williams, Mary Towsley Pfau, Violet Summer and Alma Betscher. The artist-teachers will, throughout the summer session, give faculty recitals in the Cincinnati Conservatory concert series, to which all students have free access.

THE PRESIDENT

Bertha Baur, president, and director of the Cincinnati Conservatory of Music, which was founded in 1867 by Clara Baur, has established a distinct and consistent standard in all departments. Miss Baur was awarded the honorary degree of Master of Arts by the University of Cincinnati at its commencement exercises on June 13, 1925. At that time, Dean Chandler referred to her as "A woman of remarkable ability, distinguished for private and civic virtues, a fosterer and patron of the arts, known everywhere for her devotion and service to music."

EDGAR STILLMAN KELLEY

Edgar Stillman Kelley, Litt. D., Miami University; LL.D., University of Cincinnati; holder of Composition Fellowship, Western College; Professor of Composition and orchestration, and conductor of high attainment, is also the author of two books—Chopin, the Composer, and Musical Instruments. Mr. Kelley's career as a teacher is too well known to need further reiteration in this review.

MARCIAN THALBERG

Marcian Thalberg, pianist of international reputation, since coming to the Cincinnati Conservatory in 1913, has devoted most of his time to teaching. He has often played with various orchestras of this country as well as abroad. Many of his pupils have made names for themselves in the concert hall as well as on the stage.

MARGUERITE MELVILLE LISZNIEWSKA

Another pianist of international reputation, Marguerite Melville Liszniewska, will hold a master class at the Cincinnati Conservatory during the summer session.

THOMAS JAMES KELLY

Thomas James Kelly, known as an authority on the science as well as the art of singing, has numerous pupils to his credit all over the United States engaged in teaching concert work and on the stage. Mr. Kelly has also gained enviable prominence through his much discussed scientific essays on modern voice problems, acoustics, phonetics and diction, which have appeared in leading magazines. He is an authority on musical literature, having devoted many years to research work, and his programs and lecture-recitals with Mrs. Kelly, reflect the scholar and musician.

FREDERIC SHAILER EVANS

Dean of the faculty, Frederic Shailer Evans, has appeared with success as a pianist both in Europe and America. Mr. Evans was added to the faculty of the Conservatory in 1889 and has an enviable reputation as a successful teacher and concert pianist.

JOHN A. HOFFMAN

John A. Hoffman, teacher of singing and repertory, has firmly established himself throughout the country as a leading voice instructor, scores of his pupils occupying positions as singers and teachers.

DAN BEDDOE

Dan Beddoe, one of the foremost oratorio singers of today, authority on church music of all periods, joined the faculty of the Conservatory in September, 1919, since which time he has established himself as a pedagogue of high attainment.

ALBERT BERNÉ

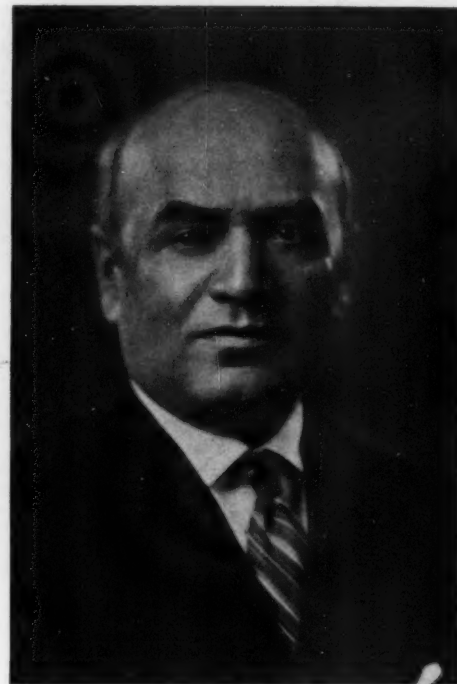
Added to the artistic staff of the voice department of the Conservatory in September, 1918, Albert Berné, well known

in recital halls as a lieder singer, has made a reputation in voice culture and repertory.

If only a few names are here mentioned, they will suffice to show the distinguished quality of the faculty which has created a school of the highest efficiency. Burnet C. Tuthill is the enterprising general manager of the Conservatory.

University of Miami Students Present Martha

MIAMI, FLA.—The most pretentious musical production ever offered in Miami was given by the University of Miami. Martha was the climax of the University's musical season and included all the musical organizations of the students, with a mixed chorus of 100, a ballet of forty, and the University Symphony Orchestra, under the direction of Arnold Volpe, supporting an unusually interesting cast. In the huge auditorium there was scarcely a vacant seat. The music lovers of Greater Miami were present and their spontaneous enthusiasm for the artists contributed largely to the excellence of the performance.



ARNOLD VOLPE

The University of Miami Symphony Orchestra needs no introduction to Miami, where its concerts have been the most popular features of the season. Arnold Volpe and his musicians proved conclusively their fine calibre in their masterful handling of the intricate passages of the opera and in their subtle flexibilities in adjusting tempos to the singers.

The smooth performance, the stage settings and unusual naturalness of the action both of chorus and principals was due to the work of Josephine Dillon, who was brought to Miami from New York to handle the production. Interesting contributions were made from the art department and the dance departments. Rachel Jane Hamilton as Martha, Fred Hufsmith as Lionel, and Thomas Dunham as Tristram, did especially fine work and showed splendid vocal possibilities.

The success of this production, one hopes, will encourage the University to continue its opera work, as the material is very rich and the musical work fine. A.

Hilda Burke Liked in Opera and Concert

Hilda Burke sang at the Women's Club luncheon at the Hotel Astor, New York, on February 16, and two days previous she appeared as soloist with the Baltimore and Ohio Glee Club, George Castelle, director, in a concert given in Boston. Another recent appearance was before the Baltimore Music Club, and to quote the Baltimore News: "Miss Burke showed not only that she has the grand manner in the delivery of excerpts from operas, with their impassioned or restrained appeal, but also proved that she has become an eloquent interpreter of those beautiful lyrics which are in the repertoires of great singers everywhere. It has been said that devotion to opera has a tendency to hamper the development of those subtler qualities called for in the projection of the varying moods of songs usually delivered in more intimate environment. Miss Burke, however, has attained an eminence in both domains which holds out the highest hopes of a distinguished career."

Miss Burke's operatic engagements include appearances with the Philadelphia Civic Opera Company. It will be remembered that this artist won the National Opera Club contest for women opera singers which was held about a year ago. Baroness Evans Von Klenner is director of the Opera Club.

Myra Hess Scores Again in Chicago

On the day after Myra Hess' recent appearance at the Studebaker in Chicago before the Musicians Club of Women, Edward Moore recorded her success as follows in the Chicago Tribune: "The program was a little out of the usual in arrangement. Miss Hess made no effort to cover the whole history of piano music in a single program, and apparently was not disposed to demonstrate that Myra Hess is the greatest of living virtuosi. Yet she played the fifth of the Bach French suites as clearly and delicately and warmly and the Schumann symphonic etudes with quite as much imagination as, and a little more seeming affection than, any one who has attempted them for several seasons. . . It was enough to prove that Miss Hess is in efficient command of hands, brain, emotion, and imagination, that she is an ingratiating pianist and a stimulating musician."

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Where They Are To Be

As Announced

ALBERTI, SOLO
Mar. 25, New York, N. Y.
Apr. 7-8, Greenwich, Conn.
ALTHOUSE, PAUL
Mar. 27, Indianapolis, Ind.
Mar. 29, Poplarville, Miss.
Apr. 6, San Francisco, Cal.
Apr. 10, San Francisco, Cal.
Apr. 12, Portland, Ore.
Apr. 16, Denver, Colo.
Apr. 19, Topeka, Kans.
AUSTRAL, FLORENCE
May 21, Newark, N. J.
BARSUKOFF, SERGEI
May 10, Columbus, O.
BAUER, HAKOLD
Mar. 8, Stamford, Cal.
Mar. 9, Pomona, Cal.
Mar. 13, Riverside, Cal.
Mar. 15-16, Los Angeles, Cal.
(Los Angeles Symphony)
Mar. 18, Pasadena, Cal.
Mar. 23, Astoria, Ore.
Mar. 26, Portland, Ore.
Mar. 27, Bellingham, Ore.
Mar. 29, Seattle, Wash.
Mar. 30, Vancouver, Can.
Apr. 2, Oakland, Cal.
Apr. 3, San Francisco, Cal.
Apr. 12, Denton, Tex.
Apr. 18, Tallahassee, Fla.
Apr. 20, Montevideo, Ala.
Apr. 24, Johnston, Pa.
BELLER, WILLIAM
Jan. 31, 1929, Rockford, Ill.
BENNECHE, RITA
Apr. 8, Chicago, Ill.
BRAHMS QUARTET
Apr. 10, Fremont, O.
Apr. 12, Dayton, O.
Apr. 23, Brooklyn, N. Y.
BUCK, EDWARD
Mar. 9, Cleveland, O.
BUHLIG, RICHARD
Mar. 11, Iowa City, Iowa
CHICAGO CIVIC OPERA CO.
Mar. 8-11, Los Angeles, Cal.
Mar. 12, Fresno, Cal.
Mar. 13-16, Oakland, Cal.
Mar. 17, Sacramento, Cal.
Mar. 19-21, Seattle, Wash.
Mar. 22-24, Portland, Ore.
Mar. 27-28, Denver, Col.
Mar. 29, Lincoln, Neb.
Mar. 30-Apr. 2, Minneapolis, Minn.
CLANCY, HENRY
Apr. 28, Cleveland, O.
Apr. 30, Ottawa, Can.
COXE, CALVIN
Apr. 19, Southampton, L. I.
DEERING, HENRI
Mar. 15, St. Louis, Mo.
Apr. -9, San Francisco, Cal.
Apr. 12, Berkeley, Cal.
Apr. 14, San Rafael, Cal.

Apr. 16, San Francisco, Cal.
Apr. 18, Santa Barbara, Cal.
Apr. 20, Los Angeles, Cal.
Apr. 23, San Francisco, Cal.
DE NAULT, JOANNE
Mar. 25, Montclair, N. J.
DURIEUX, WILLEM
Apr. 20, Hackettstown, N. J.
ECHANIZ, JOSE
Mar. 9, East Liverpool, O.
Mar. 12, Mobile, Ala.
Mar. 14, Tuscaloosa, Ala.
Mar. 16, Monroe, La.
Mar. 20, Little Rock, Ark.
ELERMAN, AMY
Apr. 19, Southampton, L. I.
ELSHUCO TRIO
Apr. 14, Tulsa, Okla.
May 2, New York, N. Y.
May 7, Richmond, Va.
ELWIN, ROBERT
May 2, New York, N. Y.
May 7, Durham, Va.
FAUCHALD, NORA
Apr. 16, Toledo, O.
FLONZALEY QUARTET
Mar. 8, Oberlin, O.
Mar. 11, Indianapolis, Ind.
Mar. 13, Evanston, Ill.
Mar. 16, Kirkville, Mo.
Mar. 20, Tulsa, Okla.
Mar. 25, Omaha, Neb.
Mar. 27, Kansas City, Mo.
Mar. 29, Bridgeport, Conn.
GALSTON, GOTTFRIED
Mar. 8, Amarillo, Tex.
Mar. 12, Denver, Colo.
GIANNINI, DUSOLINA
Mar. 8, Amsterdam, Holland.
Mar. 10, The Hague, Holland.
Mar. 13, Dusseldorf, Germany.
Mar. 15, Cologne, Germany.
GRANDJANY, MARCEL
Mar. 10, Tuskegee, Ala.
Mar. 14, Muncie, Ind.
GUSTAFSON, LILLIAN
Apr. 30, Ottawa, Can.
HACKETT, CHARLES
Apr. 18, Chicago, Ill.
HAGER, MINA
Apr. 26-27, Philadelphia, Pa.
Apr. 29, Philadelphia, Pa.
May 2, New York, N. Y.
HAMILTON, MARGARET
Mar. 13, New York, N. Y.
May 7, Richmond, Va.
Oct. 8, Newburgh, N. Y.
HARVARD, SUE
May 28, Cleveland, O.
HEMMINCHAU, PAULA
Apr. 26, Melrose, Mass.
May 10, Columbus, O.
HESSE, MYRA
Mar. 9, Cooperstown, N. Y.
Mar. 12, Millbrook, N. Y.

HILL, BARRE
Mar. 14, Minneapolis, Minn.
Mar. 22, Chicago, Ill.
Mar. 25, Rochester, Minn.
Mar. 27, Detroit, Mich.
Apr. 3, Chicago, Ill.
Apr. 16, Chicago, Ill.
Apr. 26, Milwaukee, Wis.
May 13, Appleton, Wis.
May 25, Chicago, Ill.
HOFMANN, JOSEF
Apr. 13, Poughkeepsie, N. Y.
Apr. 15, Boston, Mass.
HOROWITZ, VLADIMIR
Mar. 9-10, Chicago, Ill.
Mar. 16-17, Boston, Mass.
Mar. 20, Richmond, Va.
HUGHES, EDWIN
Mar. 10, New York, N. Y.
HUTCHESON, ERNEST
Mar. 26, Gaffney, S. C.
Mar. 28, Athens, Ala.
Mar. 29, Nashville, Tenn.
Mar. 31, Roanoke, Va.
INTERNATIONAL SINGERS
Mar. 8, New York, N. Y.
(Rial)
Mar. 28-29, New York, N. Y.
Apr. 17, Beloit, Wis.
Apr. 19, Albany, N. Y.
July 3, Greenville, N. C.
July 5, Chapel Hill, N. C.
July 6, Raleigh, N. C.
July 7, Durham, N. C.
Aug. 4, Bar Harbor, Me.
KNEISEL QUARTET
Mar. 10, New York, N. Y.
Mar. 12-13, New York, N. Y.
Mar. 14, Brooklyn, N. Y.
Mar. 15, Northampton, Mass.
Mar. 19, Hartford, Conn.
Mar. 20, Springfield, Mass.
Mar. 26, Wyncote, Pa.
Mar. 22, New York, N. Y.
Oct. 8, Newburgh, N. Y.
KRAEUTER, PHYLLIS
Mar. 16, Pleasant Plains, S. I.
Mar. 24, Atlantic City, N. J.
Apr. 18, Portland, Me.
Apr. 25, New York, N. Y.
KRAEUTER, PHYLLIS AND KARL
Apr. 23, New York, N. Y.
LAROS, EARLE
Mar. 23, Buffalo, N. Y.
May 11-12, Bethlehem, Pa.
LENT, SYLVIA
Mar. 9, Washington, D. C.
LEVITZKI, MISCHA
Mar. 9, Madrid, Spain.
Apr. 12, Helsinki, Finland.
LEWIS, MARY
Mar. 14, Toronto, Can.
Apr. 13, Goldsboro, N. C.
May 14, Newark, N. J.
LHEVINNE, JOSEPH
Mar. 9, St. Louis, Mo.
Mar. 27, Atlantic City, N. J.
LIEBLING, GEORGE
Mar. 29, St. Louis, Mo.
LOESSER, ARTHUR
Mar. 14, Cleveland, O.
LONDON STRING QUARTET
Apr. 7, El Paso, Tex.
LUBOSHUTZ, LEO
Mar. 17, Atlantic City, N. J.
Mar. 23-24, Philadelphia, Pa.
Mar. 27, Baltimore, Md.
Mar. 28, Washington, D. C.
Apr. 1, New York, N. Y.
Apr. 14, Poughkeepsie, N. Y.
Apr. 16, Poughkeepsie, N. Y.
Apr. 19, Philadelphia, Pa.
MAIER AND PATTISON
Mar. 11, Chicago, Ill.
Mar. 13, Peoria, Ill.
Mar. 22-24, Chicago, Ill.
Apr. 12, Ft. Worth, Tex.
Apr. 17, Piedmont, Cal.
Apr. 20, Oakland, Cal.
May 3, Emporia, Kan.
MARTINO-ROSSI, GIUSEPPE
Mar. 20, Middletown, Conn.
Apr. 1, Montclair, N. J.
May 1, Washington, D. C.
June 17-July 16, Cincinnati, O. (Opera)
July 17, Greenville, N. C.
July 29-Aug. 4, Cincinnati, O. (Opera)
MEISLE, KATHRYN
Mar. 8, San Francisco, Cal.
MELIUS, LUELLA
Mar. 27, Akron, Ohio
MERO YOLANDA
Mar. 13, New Rochelle, N. Y.
Mar. 18, Chicago, Ill.
Mar. 20, Michigan City, Mich.
Mar. 22, Cincinnati, O.
Mar. 25, Indianapolis, Ind.
MIDDLETON, ARTHUR
Apr. 19, Portland, Ore.
MITCHELL, ABBIE
Mar. 25, Flourtown, Pa.
Apr. 15, New York, N. Y.
MOLTER, ISABEL RICHARDSON
May 21, Evanston, Ill.
MONTANA, MARIE
Mar. 20, Charlottesville, Va.
Apr. 18, Sanford, N. C.
May 17, Ann Arbor, Mich.
MOUNT, MARY MILLER
Mar. 9, Philadelphia, Pa.
Apr. 4, Oak Lane, Pa.
MUNZ, MIECZYSLAW
Mar. 11, Lexington, Ky.
Mar. 12, Wilmore, Ky.
Mar. 16, Somerville, N. J.
Mar. 23, New York, N. Y.
Apr. 16, Port Chester, N. Y.
NADWORNEY, DEVORA
Mar. 9, Rochester, N. Y.
Mar. 10, Buffalo, N. Y.
Mar. 17, Syracuse, N. Y.
NAEGELE, CHARLES
Apr. 2, Aurora, N. Y.
Apr. 9, Boston, Mass.
Apr. 20, Bloomsburg, Pa.
Apr. 24, Greenfield, Mass.
Apr. 25, Bridgeport, Conn.
N. Y. STRING QUARTET
Mar. 8, Painesville, O.
Mar. 9, East Liverpool, O.
Mar. 11, Boston, Mass.
Mar. 12, Hyde Park, Mass.
Mar. 13, Hartford, Conn.
Mar. 18, New York, N. Y.
Mar. 19, New Haven, Conn.
Mar. 20, Boston, Mass.
Mar. 21, Cambridge, Mass.
Mar. 22, Middletown, Conn.
Mar. 25, Philadelphia, Pa.
Mar. 26, Clinton, N. Y.
Mar. 29, Middletown, Conn.

OCKO, BERNARD
Mar. 20, Charlottesville, Va.
Mar. 28, New York, N. Y.
Apr. 28, Lexington, Ky.
July 11, Greenville, N. C.
July 12, Chapel Hill, N. C.
July 13, Durham, N. C.
ORLOFF, NIKOLAI
Mar. 9, New York, N. Y.
Mar. 12, New Orleans, La.
Mar. 27, Charleston, S. C.
Mar. 31, Atlantic City, N. J.
PATON, ALICE
Apr. 18, Washington, D. C.
PATTON, FRED
Mar. 17, Atlantic City, N. J.
Apr. 2-3, Detroit, Mich.
Apr. 24, Bridgeport, Conn.
Mar. 17, White Plains, N. Y.
PARRISH, JOHN
Mar. 12, Binghamton, N. Y.
Mar. 15, York, Pa.
Mar. 16, Hollidaysburg, Pa.
Mar. 28, New York, N. Y.
PONSELLE, ROSA
Apr. 2, Richmond, Va.
RASELY, GEORGE
Mar. 14, Stamford, Conn.
Mar. 25, New York, N. Y.
Apr. 24, Bridgeport, Conn.
RASELY, MR. AND MRS. GEORGE
Mar. 8, New York, N. Y.
Mar. 22, New York, N. Y.
Mar. 28-29, New York, N. Y.
Apr. 17, Beloit, Wis.
Apr. 19, Albany, N. Y.
Apr. 24, Bridgeport, Conn.
July 3, Greenville, N. C.
July 5, Chapel Hill, N. C.
July 6, Raleigh, N. C.
July 7, Durham, N. C.
ROGERS, RUTH
Mar. 25, New York, N. Y.
Apr. 26, Pittsburgh, Kans.
May 17, White Plains, N. Y.
ROMA, LISA
Apr. 12, Philadelphia, Pa.
ROSE, DORA
Mar. 11, New York, N. Y.
Mar. 15, Far Rockaway, N. Y.
Mar. 25, Cedarhurst, N. Y.
Apr. 19, Newark, N. J.
SALVI, ALBERTO
Mar. 8, Abilene, Tex.
Mar. 9, Huntsville, Tex.
Mar. 10, Nacogdoches, Tex.
Mar. 12, Chanute, Kan.
Mar. 14, Des Moines, Ia.
Mar. 15, Columbia, Mo.
SALZEDO HARP ENSEMBLE
Mar. 28, Philadelphia, Pa.
SHAFFNER, RUTH
Apr. 1, Brooklyn, N. Y.
Apr. 8, Ridgewood, N. Y.
Apr. 11, New York, N. Y.
Apr. 12, Salem, Mass.
Apr. 13, Ridgewood, N. Y.
Apr. 17, Detroit, Mich.
Apr. 22, Los Angeles, Cal.
Apr. 23, Santa Monica, Cal.
Apr. 26-27, Los Angeles, Cal.
SIMMONS, WILLIAM
Mar. 18, Montclair, N. J.
SIMONDS, BRUCE
Mar. 14, New Haven, Conn.
Mar. 19, New York, N. Y.
Mar. 27, New York, N. Y.
Apr. 3, New Haven, Conn.
Apr. 26, Westover, Conn.
SMITH, ETHELYNDE
Mar. 8, Santa Fe, N. M.
Mar. 12, Pueblo, Col.
Mar. 20, Winfield, Kan.
Mar. 24, St. Louis, Mo.
Mar. 26, Roanoke, Ala.
Mar. 29, La Grange, Ga.
Mar. 30, Atlanta, Ga.
STRATTON, CHARLES
Mar. 8, Greenville, S. C.
Mar. 9, Tryon, N. C.
Mar. 12, Columbia, S. C.
Mar. 13, Beaufort, S. C.
Mar. 27, Endicott, N. J.
Apr. 1, Lawrenceville, N. J.
June 25, Cleveland, Ohio
SUNDELL, MARIE
Mar. 16, Dothan, Ala.
Mar. 17, Montevideo, Ala.
Mar. 22, Meadville, Pa.
Apr. 5, Portland, Ore.
SWAIN, EDWIN
Mar. 8, Clearwater, Fla.
Mar. 15, Providence, R. I.
Mar. 18, New York, N. Y.
Mar. 23, Brooklyn, N. Y.
Mar. 27, Atlantic City, N. J.
Apr. 1, Orange, N. J.
Apr. 22, Meriden, Conn.
SZIGETI, JOSEPH
Mar. 9, London, Eng.
(National Symphony)
Mar. 11, Paris, France.
Mar. 12, Freiburg, Germany.
Mar. 15, Giessen, Germany.
Mar. 18-19, Krefeld, Germany.
(Symphony Orch.)
Mar. 22, Budapest, Hungary.
Mar. 25, Budapest, Hungary.
(Philharmonic Orch.)
Mar. 28, Budapest, Hungary.
Mar. 30, Vienna, Austria.
VREELAND, JEANNETTE
Mar. 27, Baldwin, Kans.
Mar. 29, Oskaloosa, Ia.
Apr. 2-3, Detroit, Mich.
Apr. 5, New York, N. Y.
Apr. 7, New York, N. Y.
Apr. 12, Minneapolis, Minn.
Apr. 13, St. Paul, Minn.
WADESMITH, CATHERINE
Mar. 13, Marion, O.
Mar. 20, Middletown, Conn.
Mar. 22, Bergenfield, N. J.
Month of April, California tour
Jan. 31, 1929, Rockford, Ill.
WELLS, PHRADE
Mar. 20, Springfield, Mass.
Mar. 2, St. Louis, Mo.
WERRENATH, REINALD
Mar. 14, East Orange, N. J.
Mar. 22, New Bedford, Mass.
Mar. 27, Richmond, Va.
Apr. 2-3, Detroit, Mich.
Apr. 5-7, Detroit, Mich.
May 21, Newark, N. J.
June 3, Providence, R. I.
YOST STRING QUARTET
Mar. 17, Pittsburgh, Pa.
ZIELINSKA, GENIA
Mar. 10, Buffalo, N. Y.
Mar. 15, Cranford, N. J.

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Museum Concert Program

A free symphony concert, conducted by David Mannes,
will be given at the Metropolitan Museum of Art on Sat-
urday evening, March 10. The program will consist of
works by Gluck, Tchaikowsky and Wagner.

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Nicolas Kopeikine, Feb. 5

AMERICAN
His hearers were impressed with the . . . scholarship of his readings, his well-judged effects in poetry and vigor and his fine sense of nuance and emphasis.

Clarendon Thompson, Feb. 6

WORLD
Miss Thompson was cordially applauded. . . .
AMERICAN
Throughout . . . she preserved good taste . . . and the determination to do vocal and visual justice to the possibilities of her program.

AMERICAN
Her art has been developed along the best lines of interpretation. She acts her songs and even does a few steps when the words indicate a dance mood.

Arco Gerpoul, Feb. 6

WORLD
Arco Gerpoul presented a vivacious and unusually engaging mezzo-soprano voice in Carnegie last night.

TIMES
she produced without effort tones that were free from tremolo and true in intonation and pitch.

EVENING WORLD
A voice considerably above the average in natural beauty and volume. . . .

AMERICAN
Feeling and temperament were in abundant evidence, likewise a correct sense of poetic and dramatic values.

Grace Moore, Feb. 7 (Metropolitan)

WORLD
Miss Moore's voice is a true lyric soprano, beautiful in every register.

POST
When that band of Bohemians . . . are turned loose . . . La Boheme is certain to be well treated, and when to their number are added such lovely singers and clever actresses as Grace Moore . . . something is likely to happen, which was the case . . . at the Metropolitan.

TELEGRAM
her delivery of Mimi's music indicated a careful study of how to phrase and shade it.

WORLD
Her voice . . . is exquisitely colored and vibrant, with the deep quality of a good Stradivarius.

JOURNAL
her acting . . . was unmistakably effective.

POST
Miss Moore's debut was a great success.

SUN
voice of good power and range, but her use of it last night was at times of ponderous effect. . . .

TELEGRAM
Lower down in the scale her voice sounded thick, lugubrious, bovine.

HERALD
left something to be desired in the matter of . . . conveyance of emotion; she set forth the notes of her numbers with success, but proved less able to set forth the moods of the songs.

TIMES
Miss Moore has a voice of inherently agreeable but not distinguished quality.

TIMES
But it cannot be said that the general effect of the performance showed a singer of exceptional or individual or commanding qualities for the operatic stage. Future performances, further experience on this stage may disclose unexpected qualities.

TIMES
The voice never met the demands of the music very well. Musical comedy is one thing and grand opera another.

SUN
This soprano has a pretty voice of lyric quality, the color tending toward mellowness. . . .

SUN
Two or three rather constrained gestures used over and over. . . .

SUN
Miss Moore is assuredly not a sensation. . . .

Althouse Pupil in Recital

Gladys Hill, soprano, an artist-pupil of Paul Althouse, gave a successful concert at Chickering Hall, February 29.

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INFORMATION AND BOOKLET ON REQUEST

Recent Publications

Publications Received

(Carl Fischer, Inc., New York, N. Y.)

Waldesnacht, song, by Robert Kramer.
Abschied vom Wald, song, by Robert Kramer.
Passepied, for string quartet, by Beryl Rubinstein.
Andantino, for two violins and piano, by Edwin H. Lemare, arranged by Edmund Severn.
Les Melodies des Alpes, for two violins and piano, by H. Scheuer, arranged by Alexander Lehmann.
Trix Trombonix, for trombone, by Lester Brockton.
Serenade d'Amour, for violin and piano, by Paolo Romano, arranged by Gustav Saenger.
Nocturne in B, for violin and piano, by John Field, transcribed by Alexander Lehmann.
Andantino, for violin, cello and piano, by Edwin H. Lemare, arranged by Edmund Severn.
Slidin' Tom, for trombone, by Ray Stillwell.
Kiss of Love, for trombone, by Ray Stillwell.
Foundation to French Horn Playing, by Eric Hauser.
Goldie, for saxophone and piano, by Gerardo Iasilli.
Goldie, for two saxophones and piano, by Gerardo Iasilli.
While The Fire Burns, for wind instruments and piano, by Clay Smith.
Intonation Studies for the Violin, by Edwin Ruber.
Hedge Rose, for piano, transcribed by Leopold Godowsky.
A Fourth Piano Book, arranged by Earl Victor Prahl.
Nocturne, for piano, by Winthrop Cortelyou.
Rain Prayer, for piano, by Grace Helen Nash.
The Nigger Doll's Lullaby, for piano, by Quinto E. Gaganini, transcribed by John Kirkpatrick, Jr.
In a Sunken Garden, for piano, by Grace Helen Nash.
An Evening Song, for piano, by Bainbridge Crist.
Cossack Dance, for piano, by Grace Helen Nash.
The Third Alarm, for piano, by Edwin Franko Goldman.
Harlequin and Columbine, for piano, by Grace Helen Nash.

(Oliver Ditson Company, Boston, Mass.)

Sing To Me, Sweet Musetta, song, arranged by Stephen Townsend.
All Through The Night, song, arranged by Stephen Townsend.
Volga Boatmen's Song, song, arranged by Stephen Townsend.
The Vicar Of Bray, song, arranged by Stephen Townsend.
The Minstrel Boy, song, arranged by Stephen Townsend.
Minstrel Song, song, arranged by Stephen Townsend.
Hungaria's Treasure, song, arranged by Stephen Townsend.
My Gift For You, song, by Charles Wakefield Cadman, arranged by Philip Greely.
A Grace Before Singing, song, by Victor Harris.
The Tale Of A Bee, song, by Charles Huerter.
Give A Man A Horse He Can Ride, song, by J. Lamont Galbraith.
The Old Man In The Moon, song, by John Hyatt Brewer.
Majesty Of The Deep, for piano, by George F. Hamer.
Gipsy Blood, for violin and piano, by John H. Bronson.
In Old Vienna, for violin and piano, by John H. Bronson.
Arabian Dance, for violin and piano, by Charles P. Scott.
Barcarolle, Berceuse, Gavotte, for violin and piano, by Ludwig Andre.
Irish Air From County Derry, for violin, arranged by Karl Rissland.
Romanza, for cello and piano, by Nicanor Abelardo.
Reverie in D, for organ, by Roxana Weihe.
Aria for the G String, for organ, by Johann Sebastian Bach, transcribed by Edwin H. Lemare.

Radio Contest Winner for Festival Opera Company

June Buriff, Ohio winner of the Atwater Kent radio contest, has been secured by Clarence E. Cramer, impresario of the Festival Opera Company, to sing Siebel in Faust on tour. A product of the Oscar Saenger studios in New York, Miss Buriff is the possessor of a lyric soprano voice of



JUNE BURIFF,

fine quality and ample volume, which has been well trained. She has a vivacious personality and a flair for the stage, and, according to Mr. Cramer, combines all the attributes of a successful opera artist. She has sung many performances of light and comic opera with the Dayton Theater Guild with such success that the critics lavished much praise upon her.

Miss Buriff has also appeared in concert engagements with success throughout Ohio, and in New York.

Ann Arbor May Festival to Assemble Musical Stars

Earl V. Moore, musical director of the University Musical Society, has announced an attractive program for the annual music festival which will take place in Hill Auditorium, Ann Arbor, Mich., May 16, 17, 18 and 19.

Supporting Mr. Moore and the University Choral Union will be the Chicago Symphony Orchestra, Frederick Stock, conductor, and a large children's chorus which is in training under the direction of Juva Higbee, supervisor of music in the public schools of Ann Arbor. Many distinguished soloists will be heard, not only in the miscellaneous programs, but also as characters in the important choral works which will be offered. Outstanding among the novel features will be the dedication by Palmer Christian of the new Skinner organ which is being completed in Hill Auditorium at a cost of \$75,000, and the appearance of Percy Grainger as guest conductor in his own composition, the Marching Song of Democracy.

At the first concert Wednesday evening an important part of the program will be the dedication of the big, new organ, the dedicatory number consisting of a monumental concerto for organ and orchestra written by Eric Delamarter, who will appear as guest conductor, while Palmer Christian will officiate on the new instrument. Margaret Matzenauer will appear as soloist offering three of her favorite arias.

Thursday evening, Earl V. Moore, conductor of the University Choral Union, will present for the first time in Ann Arbor Pierre's St. Francis of Assisi. For this work Marie Montana, American oratorio singer, was chosen for the soprano role, while Merle Alcock, of the Metropolitan Opera, will portray the contralto part. The predominating tenor role will be sung by Tudor Davies, Welsh tenor of the British National Opera Company, whose short sojourn in this country was extended two weeks on account of this engagement. He will be heard for the first time in Ann Arbor. Raymond Koch, of the American Opera Company, will sing the baritone part of Friar Leon, while the bass role will provide opportunity for Chase Baromeo, of the Chicago Opera, to give of his voice to Ann Arbor music

lovers. Baromeo is a graduate of the University of Michigan, studied at the University School of Music under Theodore Harrison for several years, and later went to Italy, where he sang at La Scala Opera Company under Toscanini. The cast in Aida is well balanced, and individually and as a whole most satisfactory for this particular work.

The third concert will take place Friday afternoon, and as has been customary, hundreds of school children, boys and girls with their white blouses and dresses and beaming faces, will offer a splendid diversion in contrast with the heavier programs provided by their elders at the other concerts. This year the chorus, which is being trained by Juva Higbee, supervisor of music in the public schools of Ann Arbor, will present a work by Hyde entitled The Quest of the Queer Prince, the title itself indicating something of the content of the work. In contrast to the work of the children will be the offerings of Benno Rabinof, violinist, who will appear as soloist.

Friday evening, traditionally known as artist night, when for many years a distinguished artist has been presented, will on this occasion offer to festival patrons Leonora Corona. In the same program Percy Grainger, pianist, will appear in quite another role, that of guest conductor, offering at the hands of the University Choral Union his own work, the Marching Song of Democracy.

Saturday afternoon Mr. Grainger will appear in his more regular capacity as that of piano soloist offering a concerto under the baton of Frederick Stock, supported by the orchestra.

The festival will be brought to a close Saturday evening when in contrast to compositions which for the most part are new to Ann Arbor audiences, a more familiar work will be heard, Verdi's Aida, which has been given several times during the thirty-four preceding festivals, but last performed seven years ago. Leone Kruse will sing the title role; Marguerite d'Alvarez, Amneris; Paul Althouse, Rhadames; Chase Baromeo, Ramphis, and Mario Basiola will make his Ann Arbor debut as Amonasro.

Frances Sebel Well Received in Miami

MIAMI, FLA.—An enthusiastic audience of music lovers greeted Frances Sebel in a recital at Mazica Hall, the



FRANCES SEBEL,

soprano, who was recently the guest of Mana-Zucca (right) at her Miami home, where the former gave a delightful recital.

lovely home of Mana-Zucca, on February 12. Miss Sebel was presented by the Sigma Chi chapter of Sigma Alpha Iota musical sorority of the University of Miami, Eda Keary Liddle, head of the preparatory school of violin of the conservatory of the University of Miami, being the president and Mana-Zucca an honorary member. Miss Sebel won over her hearers with her first number, so clear, so fresh and so beautifully musical were her tones. There are few artists who can equal her in diction and charming personality. Her program was well chosen and her offerings proved a real treat.

Mana-Zucca's gracious manner in her home and her hospitality toward artists have endeared her to hundreds of friends in Miami and elsewhere. One always looks forward

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Music Notes From Coast to Coast

(Continued from page 45)

played with harp accompaniment and in association with Marjorie Garrigus Smith, pianist.

Cleveland, O. The first of five annual seasons of Metropolitan grand opera was presented in Cleveland last year by the Northern Ohio Opera Association, in cooperation with the City of Cleveland, in Public Hall. It was said to have been the first time that grand opera, on such a scale, had ever paid its way in America. The three hundred and forty-seven guarantors who underwrote the five seasons were not called upon, and the size of the audiences built up a substantial surplus. This year's Metropolitan opera season in Cleveland will take place April 30-May 5 in the same hall. The contract made by the Northern Ohio Opera Association gives Cleveland and Northern Ohio the exclusive right to present the Metropolitan Opera Company within a radius of four hundred miles. Robert J. Bulkley, chairman of the Metropolitan Opera Committee, has declared that he believes this season's operatic venture should be even more gratifying than last year's, which came through with a profit of \$10,000, to be applied on any future opera deficit before a call is made upon the guarantors.

Elementary and high school pupils gathered in Public Hall to unite in celebrating their annual music festival. The afternoon was given over to the two thousand pupils from the 6A grade, and the junior high chorus that distinguished itself, under the direction of Russell V. Morgan, at the Saengerfest last spring. The evening program consisted of numbers by the All High Orchestra, Eugene J. Weigel conducting; the Senior High Girls' Chorus, Will J. Davis conducting; the Senior High Boys' Chorus, Thomas Roberts, director; Junior High Chorus, Mr. Morgan, director; the Senior High Mixed Chorus led by Griffith J. Jones, and a finale by the Senior High Chorus, the Junior High Chorus and the All High Orchestra.

Bela Bartok, Hungarian composer, followed the example of Ravel, Robert Schmitz, and others who have come to Cleveland of late, and gave a lecture-recital of his own compositions at the Museum of Art.

Vincent H. Percy, in his monthly organ recital at the Euclid Avenue Congregational Church, presented a program in which he was ably assisted by Marjorie Page-Ford, contralto.

Edgar Bowman presented a joint recital by August Berkowitz, pianist, and Cassius Chapel, tenor, with the impresario at the piano for the latter, in the ballroom of Wade Park Manor. Miss Berkowitz offered a program of Handel, Brahms, Debussy, Mendelssohn, Chopin, and Strauss. Mr. Chapel offered numbers by Brahms and Schumann, also a French group and a group in English. His warm, rich voice was at its best, and won a host of new admirers, while Mr. Bowman, at the piano, furnished skillful accompaniments.

Tito Schipa came for the third consecutive season to be soloist with the Singers Club, and charmed a large audience with his magnificent voice and artistic interpretation. Frederick Longas proved an admirable accompanist. Under the leadership of J. Van Dyke Miller the Club sang a number of beautiful songs. Edwin Bottle and Alfred R. Willard, at the two pianos, played with their accustomed grace and smoothness.

CLEVELAND INSTITUTE OF MUSIC NOTES

The Cleveland Institute of Music, which more than any impresario in the city is responsible for the "first appearances" in Cleveland of some of the greatest artists of the world, fulfilled its tradition again by presenting Madeleine Monnier, French cellist, who gave the program of the school's twenty-first recital in its Comparative Arts Course. Monnier is an artist whose fame is not new to the United States, though she has been heard here only a few times, appearing with the Boston and New York Symphony Orchestras. She has been awarded the prize of the Paris Conservatoire and a special fellowship by the French government, which brought her to America to establish musical connections. Coming here from the orchestras of Cologne, Lamoureux, Paderoup, the Conservatoire orchestras in Paris, the Concertgebouw in Amsterdam, the Resident in the Hague, the Royal Orchestra in Antwerp, and others, she was immediately engaged by Koussevitzky. With the exception of the Boston and New York engagements, and a few in Canada, her stay has been too short to permit extensive concertizing, and Cleveland is fortunate to secure her through the Institute. By opening its unusual concerts to the public, the Institute extends the opportunity to hear many artists never before heard in the city to music lovers and laymen as well as to its students and musicians. Monnier was assisted in presenting the program by Arthur

Loesser, pianist, concert artist and pedagogue. Loesser has just returned from New York, where he was heard at a Musical Forum concert in the Guild Theater, playing with Mario Corti.

Dayton, O. Walter Geiseking, pianist, presented the fifth in the series of concerts given this season under the auspices of the Civic Music League.

The Minneapolis Symphony Orchestra, under Henri Verbrugghen, gave a program at the Victory theater, presenting the director's own orchestration of Liszt's Liebestraum and Schubert's Marche Militaire. Following the concert the Westminster Choir, under the direction of John Finley Williamson, sang for Mr. Verbrugghen and members of the Minneapolis Orchestra at the Playhouse, a private auditorium recently built at the home of Mrs. H. E. Talbot, godmother of the Westminster Choir. The Westminsterers have appeared there in concert several times since the opening of the auditorium during the Christmas holiday season.

The Cleveland Orchestra, under the direction of Nikolai Sokoloff, will come to Dayton in April, taking the place on the Dayton Symphony Association program which is annually given over to an operatic production.

June Buriff, soprano; Paul Katz, tenor; the Dayton Women's Club Chorus and the Dutch Club presented several selections each by the National Cash Register Company. Ethel Martin-Funkhouser directed the Women's Chorus and Gordon Battelle the Dutch Club.

Henry A. Ditzel, Dayton organist, gave a program for the members of the Dayton Women's Music Club. An assisting quartet of voices had as members Mrs. Horace M. Frank, soprano; Roy Link, tenor; Mary Goode Royal, contralto, and Grant Odell, bass.

Johnson City, Tenn. The Tennessee State Music Teachers' Association, Mrs. Forrest Nixon, president, has announced the programs of music for the annual meeting (April 5, 6 and 7) in Nashville of the State Teachers' Association of which the former organization is a part. All high schools in the state are invited to send their best musicians to participate. The All-State Chorus, under the direction of E. May Sanders, will take part at the opening session of the convention on April 5. On the same evening the massed group of girls' glee club contestants will sing their contest number. On April 6 the All-State Band, E. K. White conducting, and the All-State Orchestra, under the direction of I. Milton Cook, will play. Preceding the orchestral program, the contestants in the violin ensemble will be heard. In addition, a piano and a boys' quartet contest will be held.

Lawrence, Mass. The constantly increasing popularity of Edwin and Jewel Bethany Hughes as duo-pianists is attested at each successive appearance. In playing a recital of two-piano music before the Greater Lawrence Piano Teachers' Association they presented the first program of music for two pianos that has ever been given in this city. The Lawrence Telegram said: "The performance was excellent in the perfection of ensemble, beauty of tone color and the charm and eloquence of the interpretations."

B. R. S.

Lewiston, Me. Soloists for the Eastern Maine Festival, which will be held May 1-2 instead of in the fall as has been the custom for the past thirty years, will be Mary Lewis, Metropolitan Opera, soprano, and Allen McQuib, tenor. The Lewiston orchestra will also play. Adelbert Sprague, director of the Bangor Symphony Orchestra and head of the department of music at the University of Maine, is directing the choruses this year.

L. N. F.

Newark, N. J. To accept as prize winners the four aspiring artists heard in a concert given by the Newark Music Foundation should be an inspiration for all students of music.

Anna Reichl, a charming young girl with a pleasing stage presence and a good voice, has the makings of a singer, and additional study should help her to correct faulty intonation. She displayed intelligence and an aptitude for interpretation.

In hearing Florence Frommelt, the listener could not help but feel regret that this young singer was handicapped by a cold, as she was heard here some time ago as a soprano, at which time her voice and singing left a very good impression.

The most promising singer of the evening was George Schulte, who, for one who has studied the short period of six months, acquitted himself admirably, and won his audience with his pleasing voice and interpretation of songs.

In the Ombre di mia prosapia, from La Gioconda, he did not fare so well.

To the pianist, Freda Pastor, went "the laurel wreath." She has the touch and power of a modern Carreño, and is at this time, a young pianist of no mean ability. It is to be deplored that she has a habit of pounding, a fault which should be corrected. The accompanists, Edward Sheppard, Gladys Schulte and Frederick Axman, were adequate.

B. F. S.

Omaha, Nebr. Gluck's overture to Iphigenia in Aulide was the opening number at the last concert of the Omaha Symphony Orchestra, conducted by Sandor Harmati with sympathy and understanding. Another work new to the patrons of these concerts was the Variations by Brahms on a theme by Haydn. In direct antithesis was the Dance in the Place Congo, by Henry F. Gilbert, and two excerpts from the Berlioz Damnation of Faust likewise gave much pleasure. Pablo Casals was the soloist.

The Technical High School Activities Association presented John Gay's The Beggar's Opera before two audiences recently. The production was an importation from the Lyric Theater in London, with George Baker and Sylvia Nelis in the leading parts, and was worthy of the praise bestowed upon it.

J. Rasamond Johnson, composer and baritone, and Taylor Gordon, tenor, were presented by the Omaha College Club at the Technical High School. Their authentic, spontaneous and spirited presentation of divergent types of negro spirituals made an evening of unique enjoyment.

Mrs. William H. Smalls, soprano; Mrs. Oliver Eldridge, mezzo-contralto, and Mrs. Ralph Parks, pianist, appeared in recital at the Community Playhouse. Besides supplying artistic accompaniments, Mrs. Parks contributed a solo group.

Albert Spalding was heard in a recital given recently under the auspices of the Tuesday Musical Club. Andre Benoist was Spalding's able collaborator in a satisfying performance of Beethoven's sonata in F, and supplied artistic accompaniments for the remainder of the program.

Alberto Salvi, harpist, and Laura Townsley McCoy, soprano, were presented in concert under the auspices of the Technical High School Activities Association. Leith Stephens was the accompanist.

J. P. D.

Reading, Pa. The Reading Choral Society has engaged Grace Kerns, soprano; Nevada Van der Veer, contralto; Richard Crooks, tenor, and Fred Patton, baritone, for a performance with orchestra of Bach's St. Matthew's Passion in this city on May 8.

R. B.

Rochester, N. Y. The Rochester Philharmonic Orchestra, Eugene Goossens conducting, gave its first evening concert of the season in the Eastman Theater and the final event in Series A of the Eastman concerts. It developed into a triumph for Mr. Goossens and for the solo artist of the evening, Henriette Schumann, an eighteen-year-old pianist who was graduated with high honors from the Eastman School of Music last summer. Playing the second concerto of Rachmaninoff, Miss Schumann won her audience with her sensitive touch, her emotional fervor and her graceful personality. Miss Schumann was born in Lithuania of a musical family and is said to have given evidence of a precocious talent when only two years old. She made remarkable progress at the Eastman School, which she entered in 1925, and last year was awarded a fellowship which will enable her to study with Siloti in preparation for a formal concert debut. Mr. Goossens had prepared an unusually happy program, and the audience gave him a tremendous reception. He opened with the Beethoven's Leonore, No. 3 overture, and followed with Debussy, Berlioz, Jarnefelt, Rimsky-Korsakoff numbers, and his own Rhythmic Dance.

The week previously the orchestra gave its final concert of the matinee series. Mr. Goossens' program included works by Weber, Haydn, Debussy, Wagner, and Bernard Kaun, the latter being of the Eastman School faculty. The soloist was Max Landow, pianist of the Eastman School faculty, who played the Liszt concerto in A major.

Recently Rochester had its first opportunity to hear the Chicago Civic Opera Company. The presentation was Alfano's Resurrection, with Mary Garden in her dramatic portrayal of the Russian peasant girl. Roberto Moranzoni conducted, and the cast included Maison, Mojica, Slaessens, Jackson, DeFrere and Formichi.

Now that Pittsburgh, as the result of a court ruling, has been made safe for conductors, Mr. Goossens is to risk another visit to that city to conduct the Pittsburgh Symphony Orchestra. Last year Mr. Goossens had to leave town hurriedly to avoid the possibility of arrest for conducting a concert on a Sunday, which was then illegal. Mr. Goossens also conducted the Baltimore Symphony at a recent concert.

H. W. S.

San Francisco, Cal. The piano recital in Scottish Rite Hall of the young Russian, Nikolai Orloff, was a notable event. Mr. Orloff played to a large audience that

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Music Notes From Coast to Coast

(Continued)

gave every indication of being impressed with his pianistic gifts. His program served well to reveal the various phases of his art. A fine musical intelligence, a very highly developed technic, imaginative color, all these are his.

A program of lieder was given by Gertrude Weidemann, lyric soprano, at California Hall, under the direction of Lulu J. Blumberg. Her clear, ringing voice, smooth and effortless vocal production and excellent diction were disclosed throughout her recital. She has apparent intelligence and her readings had both imagination and poetry. Assisting her was William Wolski, a recent addition to the violinistic group of San Francisco. Dr. Hans Leschke, San Francisco's eminent choral director, presided at the piano for Mrs. Weidemann.

Frances Wiener, young San Francisco violinist, appeared in recital in the Merritt room of the Women's Club. Upon this occasion, Miss Wiener received the full approbation both of public and press. With Lev Shorr, at the piano, played a difficult program exceptionally well.

Works by classical and modern composers made up the program of the Wind Instrument Ensemble of San Francisco at its second concert of the season, given before a large audience in the Gold Ballroom of the Fairmont Hotel. The classical works included Mozart's quintet for piano, oboe, clarinet, horn and bassoon. The major work was a quintet for wind instruments by Domenico Brescia, California composer, whose scores have attracted attention at chamber music festivals throughout the world.

The Urner-Van Loben Sels' Musical-Arts Studios announce that Charles Koechlin, French composer, will give a three months' course in harmony, counterpoint, fugue, composition and orchestration, during the summer session of 1928. Koechlin will also lecture during this period for the University of California. Catherine Urner, one of the directors of the Musical Arts Studios, was a pupil of Koechlin in Paris and it is through her efforts that this great master has been induced to visit the United States.

Andre Ferrier, operatic tenor, presented The Mascot, a charming comic opera in three acts by Audran. This took place at La Gaite Francaise, of which Ferrier is the director.

Gaetano Merola, director general of the San Francisco Opera Association, has just returned from New York. Merola will be prepared shortly to reveal his plans or at least a portion of them for his 1928 opera season in this city.

C. H. A.

Seattle, Wash. Nikolai Orloff, Russian pianist, made his first Seattle appearance, under the auspices of the Plymouth Men's Club. The pianist made a favorable impression with his interpretations of a program devoted almost entirely to student numbers. One wishes that all of the compositions made common and even hackneyed at times might be frequently interpreted by some great artist.

Another of the "moderns" in piano composition who has been hard in Seattle recently, was Bela Bartok, Hungarian composer-pianist, presented in recital by the local chapter of Pro Musica. Mr. Bartok played his own numbers exclusively, with the exception of a short group from the pen of Kodaly, a contemporary Hungarian composer.

The Spargur String Quartet recently gave its third concert of this season at the Olympic, offering as its principal quartet the Schumann A minor, op. 41, which was given an

excellent rendition. Other quartets, by Debussy, Dvorak and Ravel, were also given.

The Cornish School presented an ensemble program given by advanced students, as part of the Three Arts Series. In addition to several splendid duets and quartets, there was an especially attractive group of Bach songs, with string quartet accompaniment, sung by George Davis, tenor, a pupil of Ella Helm Boardman.

The first presentation of scenes from opera, by the newly organized Jou-Jerville School of Opera, were given for four nights. Under Mr. Jou-Jerville's competent direction a large number of scenes were given with orchestral accompaniment, and the excellence of performance, after but three months of work, caused a great deal of appreciative comment.

One of the most interesting programs of the season so far was that given at the Olympic, which was devoted exclusively to the compositions of Daisy Wood Hildreth, one of Seattle's successful and energetic composers. There were three groups of songs, interpreted by Florence Beeler, with violin obligatos, played by Margaret Lang, and with the composer at the piano. There was a group of piano solos, interpreted by the composer, and three beautiful numbers for string ensemble rendered by the Spargur String Quartet. The concert was a success from every point of view.

Beethoven—His Sketch Book, was the title of a lecture given before the Seattle Musical Art Society by Karl Krueger, conductor of the Seattle Symphony Orchestra.

As an additional help in creating interest in the Music Memory Contests being held in the city, the Cornish School presented a program of numbers selected from the contest list, in the Cornish Little Theater recently. All those participating were students of the Cornish School.

Adelina Carola Appleton has added another laurel to herself in the composing of a new opera, The Witches Well, which was presented for the first time in Seattle. Florence Beeler, Mrs. Erskine Campbell and Owen Williams sang the principal roles, and contribution largely to the success of the opera.

The Seattle Music Teachers Association met with the largest gathering of members yet assembled, numbering 150 present. The evening was devoted largely to stimulating talks on the needs of the profession, and was followed by a program of musical numbers given by Irene Hampton Thrane, pianist; Olga Kahlke, soprano, accompanied by Dorothy Russell; William C. Harrison, violinist, and Clyde E. Rodgers, pianist.

The annual winter concert of the Philomel Choral Society, under the direction of O. W. Lawrence, was given at the Roosevelt Auditorium. This is the fifth year of this club's existence, during which time it has sponsored many concerts, and interested many talented singers in choral works. The assisting artist of the evening was Theodore Anderson, violinist, accompanied by Hattie Edholm. The club accompanist was Ethel Payne Collins.

J. H.

The sixth concert of the regular series by the Seattle Symphony Orchestra offered the first program since the existence of the present orchestra which did not include a symphony. Nevertheless, the concert was not without fine balance and the variety combined with good taste which Mr. Krueger unflinchingly displays in his programs. Schumann was given the opening place on the program, beginning as it did with the overture to Genoveva. This work was interpreted with the zeal and zest which brought forth rounds of applause from the audience. The Bach Suite (No. 2)

in B minor, for flute and strings, gave an opportunity for the orchestra's very able flutist, Glauco Merrigoli, to demonstrate again his interpretative powers. His beautiful tone quality as well as purity of intonation and technical efficiency were especially enjoyable. The suite as a whole was well conducted and warmly received. The first section of the concert was concluded with the Liszt symphonic poem Tasso, in which the orchestra seemed more enthusiastic than earlier in the evening. The ensemble was so perfected and unified that Mr. Krueger was able to give a vivid and dramatically appealing interpretation of the work. The second section of the program was devoted entirely to the Tchaikovsky Nutcracker Suite, and here again Mr. Krueger demonstrated his delightful understanding of the more modern composers. His colorings and climaxes are well planned and carried out, and his rhythmic nuances are particularly pleasing and gratifying. Each of the six characteristic dances were interpreted with rare insight, while the Miniature Overture and the Flower Waltz were especially charming in their rhythms.

The fifth of the children's concerts offered several attractive numbers for the young people who are attending with ever increasing enthusiasm. Bach and Gluck were represented first, followed by Schumann's Two Songs from the Provence. Then came eight little Russian folk songs by Liadow, the Deer Dance of Skilton and the Introduction to Act II of Lohengrin. The young folks are not only becoming more fascinated with the music which they are hearing, but are also getting a little glimpse into the history of music and what music really means. Mr. Krueger is becoming an idol to them, and the various members of the orchestra are being looked up to somewhat as heroes. These concerts are doing a far greater work than is commonly supposed, and Mr. Krueger is to be highly commended for his successful achievement.

Probably no one individual concert attracted as wide attention, not only in Seattle but in the entire state as well, as the one given by Maurice Ravel. Under the direction of Cecilia Augsperger Schultz, the Seattle chapter of Pro Musica was enabled to present this concert as one of the Olympic Matinee Musicales she has been sponsoring this year. The appearance of Ravel was really the climax of a series of present-day composer pianists who have been in Seattle this season. The program was devoted entirely to the works of Ravel, and he was ably assisted by Lisa Roma, who sang a number of his songs.

Under the auspices of the Women's Federation of the University of Washington, May Peterson was heard in a delightful song recital. One of the attractive features of the concert was the appearance of Myron Jacobson as the accompanist and assisting artist. Mr. Jacobson is now a resident Seattle artist and is much sought after as an accompanist. He is accompanying Miss Peterson on her entire Western tour.

As one of the programs offered in the Cornish Three Arts Series, Sara Y. B. Peabody, soprano, and Franklin Riker, tenor, both members of the Cornish faculty, were presented in concert. Both artists are well known, and were warmly received by the audience. John Hopper was the accompanist.

A midseason concert, given by the Amphion Society, Graham Morgan, conductor, was presented at the First Methodist Auditorium. This established a new precedent for this choral organization, as heretofore it has confined its activities to preparing for but two concerts a year in addition to entering the annual choral competitions held each year in Vancouver, B. C. It was a splendid program, demonstrating that the organization is not sacrificing any of its fine reputation, rather displaying a more perfected ensemble than ever before. Margaret Moss Hemion, soprano, was the soloist of the evening, and Arville Belstad was accompanist.

(Continued on page 58)

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"HOW TO ORGANIZE VOICE CULTURE CLASSES"

By Alfred J. Spouse

The short history of voice culture class instruction in the high schools of our country compels the admission that it is something new. Therefore it "must be sold" to your principal, faculty, and also to the student body. From any of these you should not meet with much serious opposition in these days of advancement in music education in the high schools. Although, according to President Frank of the University of Wisconsin, our present curriculum is generally too heavy, it is also true that it is in a constant state of flux. Subjects that do not justify their retention after judicious trial cannot survive; while for those who prove their actual usefulness, there is bound to be an increasing demand.

If the only claim made for voice classes were that of teaching the worthy use of leisure time, their satisfaction of that claim makes them necessary in the modern high school. They function so far beyond that limitation, however, that in high schools where they have gained a foothold there is every reason to suppose they are there to stay.

Your principal who has followed through the National Educational Association the growing acceptance of the need of music in the schools will be kindly disposed from the start. With the endorsement of your principal it is reasonable to suppose that the faculty will be sympathetic to the trial of the new subject. At least they will be tolerant enough so that they will assist in arrangement of schedules for the students who elect the new subject.

The response on the part of the student body to the first announcement of voice culture classes, will, as you might imagine, not be an enthusiastic one. You might be forced to go through the first year with only a medium sized class. The second year the classes will more easily be recruited. If at the end of this time your soloist can appear effectively before the assembly (and they should) they will arouse so much interest among the student-body that thereafter your voice classes will be crowded. This statement is not in the least speculative, but a brief outline of the writer's personal experience. At the present time we have about on hundred and fifty young folks in our senior high school voice classes.

DETAIL OF ORGANIZATION

If you can so arrange, it is better to have girls and boys in separate groups. In a mixed group you will often leave the girls to their own devices while you attend to the peculiar problems of the boys, that is, their limited range, while the boys would have to be silent on much work that the girls can easily do. It is a time saver not to have them together. If the schedule will not permit, then by all means take them together. The writer has constantly done so during the last eight years. It is desirable to have the classes of about twenty members to each group. They should meet for two forty-minute periods each week if possible. Daily practice and study should be required.

As soon as you can conscientiously do so, arrange solo appearances in the Assembly. This will be your very best advertisement to the student body and faculty that you are at work on a live project. It is a great day for a boy or girl when they sing in Assembly. They will do so in fear and trembling, which is very real and full of anguish at first but the resulting gale of applause will amply repay them for all this.

"HOW TO ORGANIZE VOICE CULTURE CLASSES"

At the first lesson following the Assembly, we have an "experience meeting" and the soloist criticizes his own singing, after which the rest of the class add their criticism, all helpful, friendly and constructive.

I find that a high school audience is very kind indeed to one of its own who ventures to entertain it. The senior boys in the front row are well known to every high school teacher for their addition to a post-adolescent habit known as "razzing" if a good opportunity presents; but I have never known them to inflict this peculiar joke on a student who was singing to them. The appeal of voice training to young people is natural. Almost every person likes to sing, and wishes he could do it better. It is such a very human thing to want to do. You will find no particular "type" among the boys and girls who elect to join your classes. They will come from college "prep" and commercial, athletes or book worms, seniors and sophomores; the appeal is universal.

In some high schools in our country there will be found among the boys, especially if the music work has been neglected, a pronounced feeling that singing is unworthy of the male sex, and should be done, if at all, by the other side of the house. If you are worth your salt as a music director, this prejudice will not long survive, and it is distinctly your job to bring them up to a more modern view.

One teacher known to the writer had this to combat. He got his boys together one afternoon and stated to them that music was more essentially masculine than otherwise, and that great success in music had been almost uniquely won by men. In support of his statement, he asked them to consider the greatest composers in history and at the present; the greatest idols in the world of song, the greatest violinists, the greatest organists, the greatest orchestral conductors—were they men or women? The answer they arrived at caused them to change their previous opinions. It also caused the teacher to have various uncomfortable moments with his girl singers, whom he succeeded in appeasing, however.

We cannot help but conclude that voice culture classes need no advertising other than the performances of the pupils already enrolled. Voice culture in our senior schools has come to stay, to expand, to develop. All that needs to be done is to see to it that the instruction is capable, cautious and sincere (a rather large "all," but not absolutely forbidding.)

"THE SUBJECT PROVES ITS USEFULNESS"

Voice culture students in high school sense the real valuation of their subject, a fact which is best summed up in the following excerpt from a paper written by the same pen and

[This is the second of a series of four articles which set forth in detail the experience of the author with school organizations. The first article, which appeared in the MUSICAL COURIER of February 23, was entitled. It is not only well written and amusing, but also The articles to follow will deal with the technique of voice culture and the development of soloists in high school voice culture classes.—The Editor.]

read before the New York State Teachers' Association at Syracuse, N. Y., November, 1922:

"The great value of this work is that the various church choirs are reaping a harvest of singers. I find that nearly all the vocal students are now members of some church choir, and here indeed is a value which can be appreciated by both family and church. They have studied, and now wish to be of service. I can best illustrate by my own experience. In a recent examination I added this extra question, in order to find out from their own statements, just what value these students expected to reap from the classes: 'Why are you in the Voice Training Class?' These boys and girls are from sixteen to eighteen years old, some seniors and some from lower grades. You have their story thus summed up and as teachers yourselves I know you will appreciate them."

"HOW TO ORGANIZE VOICE CULTURE CLASSES"

"A Boy: 'I am taking voice lessons in hope that some day I may be able to sing well. I am also taking this subject along with other musical subjects because I intend to take up a musical career. The voice lessons have made a great deal of difference in my ideas and ideals of singing. Instead of the hard and harsh voice that I once thought to be ideal, I am concluding that soft and sweet music is far superior.'"

"A boy: 'I am taking voice lessons because I like to sing. By taking lessons I hope I will be able to sing better and not only to please myself, but also my hearers. I hope I may some time be a soloist in some choir.'"

"A boy: 'I have not definitely decided upon my occupation for life. Therefore, it is very possible that my voice, such as it is, might be useful to me. Another reason is that a fellow would be lost if he were out with a group of his friends and were not able to join them in singing popular songs, etc.'"

"A country girl: 'I am taking singing because ever since I have been a small child I have been enraptured by music. I have always fairly worshipped a singer. Singing also helps to give you a beautiful speaking voice, but I am especially taking singing because I belong to a small choir in a very small church. It has always been my ambition to make something for that choir. The church cannot afford to pay an experienced director, so I wish to learn all I can so that I may be able to do my best for it and also to give them points about singing. There are some very good voices in the choir but they have no conception of tone work. I wish to hand down to them some of the things I learned in this voice training class.'"

"A girl: 'Ever since I was a little girl I had desired to sing. I had hoped that I could take vocal lessons soon. When hearing of the voice training class I was overwhelmed at the thought of really learning to sing. I had my schedule rearranged so that I could take it. It is for the love of music and not just to fill in counts that I am taking this subject. I feel that it has benefited me already and hope to improve greatly in the next couple of years.'"

"A boy: 'I am taking voice lessons because I like singing and vocal training for itself. Voice training shows us what our voice is made of and how we should use it. Voice training gives you a voice without difficulties, enables you to speak and enunciate clearly. It also may earn you money. It is, therefore, of invaluable assistance.'"

"A boy: 'The reason why I am taking voice training lessons is not the reason I am going to be a singer, but so that when I sing to myself or to others if there is anyone around they will not plug their ears.'"

Briefly then, I say to you that the value of a voice training class is the whole value of the individual methods, plus the benefits gained from cooperative criticism, from eliminating nervousness by practice singing alone before the rest of the class, from the keen sense of competition engendered which makes each one try to do the best work, and also from the fact that any activity engaged in by many, becomes "popular" (a significant word in high school, as you all know.)

"HOW TO ORGANIZE VOICE CULTURE CLASSES"

And finally, that by the class method many boys and girls who simply could not afford to take private lessons are given their foundation in singing well and are thus started upon a course which will shed nothing but cheer upon their own lives, and on those with whom they come in contact.

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Beethoven's Ancestors Proved to Have Come From Malines

Monetary Difficulties Furnish Conclusive Evidence—
Great-Grandfather's House Still in Existence
—Van Aerde's Fine Book

BRUSSELS.—The possibility of Beethoven's grandfather having come from Malines instead of Antwerp, as discussed in the MUSICAL COURIER some time ago, has now become an established fact. Burbure's statement, in 1862, that Louis, senior, was born in Antwerp, was universally accepted without further investigation until Raymond Van Aerde, the Malines archivist, proved the belief to be untenable.

It seemed to Van Aerde that the illustrious composer's ancestor might just as well be found among the dozen or so Beethovens who lived in the little archiepiscopal town of Malines, and he spent a great deal of time and effort investigating their histories. Now his patient researches have been crowned with complete success. In a beautiful book called *Les Ancêtres flamands de Beethoven*, published by W. Godennes of Malines, he has published the result of his work in great detail, a brief account of which follows.

The great grandfather of the composer, Michel van Beethoven, was born at Malines in 1684. Among his children were Cornelius, born in 1708, and Louis, born in 1712. The first became a candlemaker and the second entered the Malines school for choir singers. It is this same Louis whom we find again as choir master in Louvain, and later still as precentor in the cathedral of Saint Lambert at Liège (this was discovered by Leon Lahaye, honorary state archivist at Liège). Finally we see him as precentor and then chapel master to the Prince Bishop of Cologne at Bonn, where, two generations later, he became the grandfather of the composer of the Ninth Symphony. His brother, Cornelius, also established himself in Bonn where he became the court candle-maker.

And how has it been possible for M. Van Aerde today to prove the identity of that long-ago pupil of the Malines choral school with the chapel master of the Prince Bishop at Bonn? By the grace of a providential discovery. Namely, Michel van Beethoven, father of Cornelius and Louis, having fallen upon hard times after the departure of his two sons, went through bankruptcy; and the receiver, according to the law, summoned the relatives of the debtor by means of notices posted in front of the City Hall.

One of these notices was to Louis van Beethoven, "musician in het Cabinet van syne Hoogheyt den Ceurvorst van Ceulen tot Bonn" (musician at the court of His Highness, the Prince-Elector of Cologne, at Bonn) and another to Cornelius van Beethoven "coopman tot Bonn" (merchant at Bonn).

In the face of such evidence it is no longer possible to doubt that the one-time pupil of the choral school at Malines and the grandfather of the great master were identical.

M. Van Aerde has further discovered that Beethoven's Malines house still exists in the rue des Pierres, No. 11. He has also brought to light the most detailed circumstances connected with the affairs of this great grandfather of Ludwig, who was first a baker, then a lace and picture merchant and who finished by becoming insolvent—happily for

history, or we should never have been able to establish his relationship to the composer with such authenticity.

As for the financial catastrophe itself M. Van Aerde even gives the names of the creditors, the amounts due, etc., including the family's difficulties over their rent. All the official papers are there, either in the book itself or in the appendix.

The book also contains a number of illustrations, among them a portrait of Louis van Beethoven, senior, after the painting by Radoux, artist to the court of Bonn; a number of views of Malines, then and now, with specimens of its ancient industries; pictures of Beethoven's house and of the choir school, as well as facsimiles of Cornelius' handwriting.

Altogether the book is a document of the highest order in which the author has exhausted his subject. A. G.

Foreign News in Brief

SECOND CENTENARY OF PICCINI'S BIRTH CELEBRATED

ROME.—At the Teatro Comunale of Bari the second centenary of the birth of Niccolò Piccinni was celebrated on February 7 with the performance of his opera, *La Ciccina*, revived for the occasion by Maestro G. La Rotella, who conducted. D. P.

FRANKFORT HEARS BUSONI'S TURANDOT

FRANKFORT-A-M.—Busoni's *Turandot* and Arnold Schönberg's *Monodrama*, *Erwartung*, were recently produced at the Opera in Frankfort, of which Paul Becker is the director. Edith Märker, who sang with great intensity, was the star of the evening. The stage management was in the hands of Hans Schüler, the scenery was by Buchholz and excellent conducting was done by Joseph Rosenstock who also gave a Schönberg work, the *Chamber Symphony*, at a recent *Symphony Concert*. The same program included Krenek's gay *Potpourri*. H. L.

A LEHAR "SINGSPIEL" FOR BERLIN

BERLIN.—Franz Lehar's "Singspiel" *Friderike*, on the life of the great poet Goethe, will have its world premiere next autumn in Berlin. This new work will have only four singing roles, those of Friderike, her sister, Goethe, and his friend. The other characters will only have speaking parts. The premiere was first intended to take place elsewhere, but in the sharp competition for novelties which is continually going on here Berlin won out. The operatic tenor, Richard Tauber, will be the first Goethe. T.

THREE MILHAUD WORKS FOR WIESBADEN

WIESBADEN.—Three dramatic works by Darius Milhaud are to have their first performances in Wiesbaden in April. They are *Ariane délaissée*, *Thésée délivrée* and *l'Enlèvement d'Eurone*. S. J.

MONA LISA HAS FIRST FRENCH PERFORMANCE

BRUSSELS.—The first performance in French of Max von Schilling's opera, *Mona Lisa*, was given here recently at the Theatre de la Monnaie, with considerable success. G.

SIXTH REGER FESTIVAL TO BE HELD IN DUISBURG

BERLIN.—The sixth Reger Festival will be held this year in Duisburg, from June 7-10 under the direction of Paul Scheinflug. It will comprise four evening concerts and one Sunday morning concert, in the course of which the following works will be performed: (for orchestra) *Sinfonietta*, *Hiller Variations*, *Suite in old Style*, and the piano concerto; (chamber music) *Piano Pieces from the Tagebuch*, *Silhouettes*, *Träumen am Kamin*, *Passacaglia* and *Fugue for Two Pianos*, *E-flat major string quartet*, *F-sharp sonata for violin and piano* and the *Piano Trio*; (for organ) *symphonic fantasy* (op. 57) and the *choral fantasy*, *Wie Schön leucht' uns der Morgenstern*, the *Requiem*, *Der Einsiedler* and the 100th Psalm.

The morning concert will be devoted to Reger's songs in order to bring to light this much neglected branch of the composer's works. T.

THE DUMB GIRL OF PORTICI FOR BERLIN

BERLIN.—The first novelty to be taken in preparation for the renovated Staatsoper (Unter den Linden) is a revival of *The Dumb Girl of Portici*, by Louis Aubert. T.

SUMMER COURSE FOR ORGANISTS AT OXFORD, ENGLAND

LONDON.—A summer course for organists and choir directors (men only) will be held at New College in the University of Oxford for two weeks beginning July 16. The lecturers and demonstrators include the leading musicians from cathedrals and churches throughout the country, such as Dr. W. G. Alcock, (Salisbury Cathedral) Sir Ivor Atkins, (Worcester Cathedral) Dr. Ernest Bullock, (Westminster Abbey) Dr. W. H. Harris (of New College, Oxford) and Dr. C. B. Rootham (St. John's College, Cambridge). Subjects include everything connected with the church service.

This is the first course of its kind and every care has been taken to make visitors comfortable. They will have a chance to amuse themselves between lectures with golf, tennis and rowing, and trips to Stratford-on-Avon, Windsor and other interesting places will be organized.

Special arrangements have been made for the accommodation of American guests and further information can be had by writing either to Mr. Francis Mackay, St. Paul's Cathedral, Detroit, or to The Secretary, British Music Society, 117 Great Portland Street, London, England. M. S.

SMETERLIN WINS OVATIONS IN HOLLAND

THE HAGUE.—Jan Smeterlin, the Polish pianist, has again been proving to Holland that his nation still produces worthy successors to Chopin and Paderewski. In The Hague, accompanied by the Residentie Orchestra, splendidly conducted on this occasion by Dr. Pieter Anrooy, he almost convinced us that Chopin's early concerto in E minor is a great work. In this and in other well-known works which he played at his own recital a week later, he stirred the placid Dutchmen to their depths and won ovations of a character seldom accorded here. Also in less cosmopolitan centers, in Leyden, Utrecht, Sittard, Zutphen and Dordrecht, he achieved similar successes. H. A.

HONEGGER WRITES MUSIC FOR OXFORD PERFORMANCE

LONDON.—Oxford undergraduates added another success to their previous efforts with the recent performance of Romain Rolland's spectacular play of the French Revolution, the Fourteenth of July. Arthur Honegger wrote very effective incidental music for this performance. M. S.

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Music Notes From Coast to Coast

(Continued from page 55)

Francis J. Armstrong, Seattle violinist, has been appearing recently in a number of concerts, the most recent being in Aberdeen, Wash., where he was accorded an enthusiastic reception.

Two recent recitals at the Cornish School have included students from the classes of Sara Y. B. Peabody, Peter Meremblum, Bethie Poncy Dow, George May, Calvin B. Cady and Kolja Levienne. The wide variety of subjects taught in the Cornish School makes it possible to present student recitals of wide variety and unusual interest.

In the junior ballroom of the Olympic, the Ladies' Musical Club offered its February concert. Alice Williams Sherman, violinist, and Hazel Hammer Hill played the Rubinstein Sonata; Zeneida Sergeiva of the Cornish School gave a group of Russian piano numbers, while Mrs. James Clapp, accompanied by Rachel Stickelman, sang a group of Russian songs.

The Jou-Jerville studios for vocal study continue to be very active. Ellen Coffy Strang, assistant to Mr. Jou-Jerville, presented a number of her junior students in recital recently, assisted by Warren Strang, violinist, from the class of Mme. Davenport-Engleberg. Mr. Jou-Jerville's opera school has just completed its first and very successful season.

Nellie C. Cornish, director of the Cornish School, has recently returned from a several months' trip throughout the East, lecturing and studying music conditions of to-day.

Kirk Towns, prominent vocal instructor of Seattle, is receiving congratulations on the splendid work a number of his artist-students have been doing on the Coast tour of the American Light Opera Company, which recently appeared in Seattle. Three of the leading roles were sung by his former students.

Washington, D. C. The recent era of recitals in Washington has been especially brightened by the Morning Musicals, sponsored at the Mayflower Hotel by Mrs. Lawrence Townsend. Closing her fifth season she brought in final recitals Myra Hess, Jacques Thibaud, Lucrezia Bori, Paul Kochanski, Anna Case, Vladimir Horowitz, Lea Luboshutz, Josef Hofmann, Rosa Ponselle and Alberto Salvi. The high standard of excellence was constantly sustained and the audiences, invariably large, were, as heretofore, enthusiastic and interested.

Willem Mengelberg, appearing but once this year, led the Philharmonic Society in the initial concert at the National Theater. Franck and Debussy dominated the program and with just cause, in view of the conductor. The second visit of the orchestra was the occasion of Arturo Toscanini's first call in about six years.

A choice orchestral morsel of quite another design was the program rendered by the Philadelphia organization, under Sir Thomas Beecham. Sir Thomas was recalled many times for his painstaking and brilliant efforts.

John McCormack, together with Lauri Kennedy and the faithful Edwin Schneider, filled the huge Auditorium in his only local recital. There were songs of Handel, Messager, Bantock, Franck, Coates and Merikanto, also the usual Irish bits. Too few are his concerts in Washington.

Playing Mozart, Brahms and Dohnanyi in consecutive order, the Flonzaley Quartet, also, in a lone recital, charmed many and brought happy reports from the various journalists who attended. There were additions to the program and numerous reappearances.

The concert by the Hart House String Quartet was another refreshing interlude in the lengthy cycle of musical happenings. Chamber music of Bartok, Wolf and Mozart

was enchantingly done so that a delighted audience was only disappointed by the program's brevity.

Geraldine Farrar's recital was a happy moment of song for her host of friends as well as a genuine lesson to the younger singers who, called by the magic of her name, filled the theater to capacity.

Claude Gouviere's assistance at the piano, and the solos he provided were unerringly satisfying.

The return of Jascha Heifetz, aided by Isador Achron, marked an afternoon of perfect violin playing. The Lalo, Schubert, Vitaldi, and Paganini compositions called for sundry encores to which the artist frequently acquiesced.

Feodor Chaliapin's concert, as in the past, proved a mecca for those who have admired his intense art over a long period of years. The fascination remains, as the length of his recital attested. Max Rabinowitch is still a necessary and most worthy part of a Chaliapin program.

A high class affair in local music circles was the Friday Morning Music Club's presentation of Bach's Coffee Cantata. Charles Trowbridge Tittmann, Mrs. W. K. Wilson and Paul Bleyden were the soloists, receiving authoritative support from Lucy Brickenstein. Preceding the performance a short piano recital of various Bach creations was admirably given by Grace French Tooke.

Another event sponsored by this Club was the Schubert program rendered by Charlotte Harriman, contralto, and Evelyn Scott, violinist. Miss Harriman is gifted with a rare voice and a large amount of singing intelligence. As a result her part of the recital was a joy to the musicians who appreciate high class work. Miss Scott's efforts in another field were equally satisfactory.

Wilbur Evans, recent prize winner in the Atwater Kent radio competition, was heard at the Carlton in recital. The young man is sincere in what he does and achieved a pointed success. On the same bill were a group of two piano solos, meticulously played by William Harms. George Wilson was at the piano for Mr. Evans, playing excellently.

The opera class from Estelle Wentworth's studio recently staged a radio version of the Mikado that brought a volume of requests for its repetition.

T. F. G.

Purdon Robinson Studio Musicale

Purdon Robinson gave his usual monthly pupils' recital on February 25 before a large audience. The pupils who participated in the program were Mr. and Mrs. William J. Wilbur, Sherman Small, R. Duane Humphreys, Barbara Hutchins, and Leland Logan, of Denver. The latter who won a scholarship from his native city, has been studying with Mr. Robinson this season. The guest artists were Doris Doe, contralto, and Aussia Reka, Australian dramatic soprano. Kate and Mortina Wilbur served tea.

Mrs. Lampkin Returns

Mrs. Anna Lampkin, mother of Joseph Lampkin, violinist, who is now in Budapest with Hubay and filling concert engagements, has returned from South America. She will make her home in New York City. It is probable that Joseph Lampkin will return to America next season, to give a series of recitals.

University Artists Trio of Miami Heard

The Chamber Music Society of Miami, Fla., presented the University Artists Trio, consisting of Arnold Volpe, violin; Walter Grossman, cello, and Hanna Spiro Asher, piano,

assisted by Helen Flannagan, soprano, in concert on January 19 at the home of Mr. and Mrs. Frederick Zeigan.

Philadelphia Civic Opera Presents Double Bill

Debussy's Prodigal Son and Gluck's Orpheus Receive Fine Interpretations

PHILADELPHIA, PA.—The Philadelphia Civic Opera Company presented a double bill at the Metropolitan Opera House, on March 1, the two operas being Debussy's The Prodigal Son and Gluck's Orpheus.

The Prodigal Son received its first Philadelphia performance, as opera, at this time. It is one of the earlier works of Debussy in which the orchestration is much more simple than in his later more familiar and more complicated compositions. However, it is distinctly pleasing. The three roles are Lia, the mother (taken by Janet Mabon), Azel, the prodigal (taken by George Rasely), and Simeon, the father (taken by Reinhold Schmidt).

Miss Mabon sang the opening aria beautifully, and received pronounced applause. Her singing throughout the performance was delightful, and, being also a fine actress her interpretation of the role was convincing. Mr. Rasely's singing and acting were excellent, and his make-up fitted the role exceptionally well. Mr. Schmidt also deserves praise for his fine work, vocally and dramatically; his voice was suited to the role and he used it in an artistic manner.

Orpheus received a fine interpretation with Margaret Matzenauer in the title role and Alma Peterson as Eurydice. Added to these was Hilda Burke, possessor of a beautiful voice, well-used, and enhanced by a charming stage presence. Miss Burke sang the role of Amor, the God of Love, with fine intonation and understanding. Mme. Matzenauer, in the title role, was, as always, most gratifying. The two principal arias were superbly sung and the entire interpretation good. Miss Peterson, who has also been heard here several times previously this season to good advantage, added to the fine impression of her work by her presentation of the role of Eurydice, although it is a relatively small part and gives little scope for her splendid powers. The chorus, which is always a credit to the Civic Opera Company, once more acquitted itself admirably. To Alexander Smallens, conductor, again goes perhaps the highest meed of praise for his excellent work in the training of the chorus, in the balance which he maintains between orchestra and voices, and in the other myriad ways in which a conductor may "make or break" a performance. The ballets were well danced by Anna Duncan and the Riva Hoffman dancers, and the new scenery and costumes were beautiful. The large audience was generous with applause.

M. M. C.

Melius Newspaper Headlines

"Singer Makes Brilliant Bow," "Melius Captivates Audience," "Luella Melius Scores Triumph," and "Melius Delights Her Audience"—these were the headlines that appeared in the News, Telegram, Journal and Oregonian, respectively, after Luella Melius made her bow in Portland, Ore., on January 12.

Baer, Leslie and Dilling for Brooklyn Concert

Frederic Baer, baritone, Grace Leslie, contralto, and Mildred Dilling, harpist, will provide the music for a concert in Brooklyn, N. Y., on April 26, under the auspices of the Brooklyn Baptist Young People's Union.

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DR. JOHN J. LEVBARG, specialist in voice hygiene, who broadcasts from radio station WABC on Mondays at 2:45 P. M. and from WBNY on Wednesdays at 8 P. M. His lectures are of considerable value to singer and speaker.



GIUSEPPE MARTINO-ROSSI, baritone, pupil of Jorge C. Benitez, who has been engaged by Isaac Van Grove to sing for six weeks with the Cincinnati Grand Opera Company during the coming summer. Mr. Martino-Rossi will sing in *Gioconda*, *Trovatore*, *Lucia* and *Madame Butterfly*.



DUSOLINA GIANNINI'S FATHER

A photograph of Ferruccio Giannini, father of Dusolina Giannini, as Manrico in *Il Trovatore*, taken about 1900, nearly thirty years ago, when he was singing with the Mapleson Opera Company. Giannini was a well known tenor of his day and travelled extensively in Europe and America. He was the first teacher of his daughter, and it was the early training he gave her to which she attributes her remarkable breath control.



TWO IDOLS MEET.

Gigli met John Barrymore, who was completing the final scenes of his latest feature, *Tempest*, during the singer's visit to the United Artists' studio in Hollywood.



MARION McAFEE

on the steps of the Paris Opera House. The young American soprano is studying and coaching in the French capital and is in demand for recital and concert there. A recent appearance as soloist with the Orchestre Philharmonique at Pleyel Hall, Paris, brought Miss McAfee much deserved praise.



ESTHER TAYLOR DOUGLAS,

New York teacher of singing, who was an artist-pupil of the late Rosine Laborde of Paris, snapped recently while enjoying one of the pleasures of Venice.



RUDOLPH GRUEN,

pianist, was one of the many musicians who recently visited Palm Beach, where he played on February 20 at the home of Mr. and Mrs. James P. Donahue. On March 4, Mr. Gruen will play the Grieg concerto with the American Orchestral Society at Cooper Union, New York City.

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